

# SEVEN DAYS

20 YEARS

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ROUGH  
START

Queen City  
Cops Face  
the Heat  
Part 1

## BEYOND THE BASE

Can Sanders win over the South?

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**Luis Calderin** looks to capture  
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BY DAN BOLLER, PAGE 34



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What the world needs now?

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e Subcase Junket digs deep

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## NO CHOICE AT ST. MIKE'S

A Saint Michael's College student who had hoped to continue with Planned Parenthood in a spring recently got business from the Catholic college. The school board had given her academic credit for her internship.

Don't know if you've heard this before, it's getting to be double major in history and political science with a minor in gender studies. She had offered to intern at Planned Parenthood in Washington, D.C. for the summer. She was going to be a project manager for the school's campaign. "I would have been a project manager," she told *Seven Days*. *Alison Frazee*

Planned Parenthood at Northern New England was accepted her application but, worried that St. Mike's had taken the same position with a student in the past, they asked a dean who confirmed that Planned Parenthood was off-limits for internships. Since Frazee had the credit to graduate, she dropped her plan.

The October 30, 2013 student paper, *the Eagle*, reported on the fault.

Karen Talbot, vice president for academic affairs, summed up the school's stance for *Seven Days*. One of the Catholic Church's most fundamental core values is that abortion is sin and a murder of a living person. As given that we're a Catholic college, I think it makes sense that we would not have a formal relationship with an organization that not only performs abortions but is an advocate for continuing to perform them.

Red Cross, London and that it's a Catholic institution. But it's also an educational institution."

She asked the school to clarify its intern ship policies by offering a list of unacceptable organizations. "I think you should not receive any because St. Michael's suffers from sufficient guidance to students who are applying for internships."

Read the full blog post at [www.sevendaysvt.com](http://www.sevendaysvt.com) And for more Planned Parenthood news, check out *Planned Parenthood* story on page 10 of this issue.



the news demonstrating for Planned Parenthood

## facing facts



### WE HELP

The Massachusetts legislature voted 12-10 to pass a law that would allow a woman to sue a doctor who performs an abortion. The law would allow a woman to sue a doctor who performs an abortion. The law would allow a woman to sue a doctor who performs an abortion.



### WE HELP

Dr. William J. Foster, a former Vermont leader of the pro-life movement, was elected to the Vermont State Senate. He was elected to the Vermont State Senate. He was elected to the Vermont State Senate.



### WE HELP

Chris Piantoni, a 40-year-old man, was elected to the Vermont State Senate. He was elected to the Vermont State Senate. He was elected to the Vermont State Senate.



### WE HELP

Chris Piantoni, a 40-year-old man, was elected to the Vermont State Senate. He was elected to the Vermont State Senate. He was elected to the Vermont State Senate.

## 46

That's where Vermont University ranks in a 2013 Newsweek magazine of the most liberalized colleges in the U.S., according to a focus on diversity and social justice, and its LGBT and ROTC offerings.



## TOP FIVE

MOST POPULAR TOPICS: 1. 100% 2. 100% 3. 100% 4. 100% 5. 100%

1. **Remember Chris Piantoni: Vermont's 2013 Governor** by Tim Hetherington. The head of the state's largest LGBT community group is elected to the Vermont State Senate.
2. **A Former Eliot-Norton Housewife** by Holly Zieg. A longtime member of the performance group is elected to the Vermont State Senate.
3. **Chris Piantoni: Vermont's 2013 Governor** by Tim Hetherington. The head of the state's largest LGBT community group is elected to the Vermont State Senate.
4. **Remember Chris Piantoni: Vermont's 2013 Governor** by Tim Hetherington. The head of the state's largest LGBT community group is elected to the Vermont State Senate.
5. **Chris Piantoni: Vermont's 2013 Governor** by Tim Hetherington. The head of the state's largest LGBT community group is elected to the Vermont State Senate.

**tweet of the week:**

**Wendy Case**

In my first year as a teacher, I was told to be a teacher, not a parent. I was told to be a teacher, not a parent. I was told to be a teacher, not a parent.

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# Vermont's values are being sorely tested.

1.1 million square feet of unneeded development is proposed on prime ag. land at Exit 4, at the expense of Randolph's Designated Downtown.



*More than 1000 people recently expressed their support for Vermont's vibrant downtowns and working farmland.*

The beautiful Exit 4 Corridor is Vermont's Main Street.

—David Aron, Montpelier VT

The proposed Exit 4 development would mar one of the most scenic sections of Interstate Highway in Vermont, would destroy great agricultural land, and would erode the economic vitality of downtown Randolph. Thus, it would destroy three essential characteristics of Vermont. It should be opposed and stopped.

—Tim Shapiro, author and owner Hampshire VT

As a journalist who has covered the travel and hospitality industries for many years, and has seen their impact on small towns, I can say that the type of development envisioned for Exit 4 is not in the best interests of our community.

—Steve Tucker Randolph VT

I've known this land for years and don't want it to become degraded by massive development out of keeping with its rural character.

—Rick Nelson, Randolph VT

There is no need for any of these facilities, especially on the scale that is proposed. This is keeping urban sprawl in a beautiful landscape and a town that is already struggling with slow economic recovery. The only persons who will benefit from this project are the developers. The rest will be at the expense of spectacular Vermont beauty and farmland. If this is ever accomplished it cannot be undone, it will change the face of Randolph for its entire future.

—K.P. Randolph VT

The "stripsey place" is a real phenomenon, not just a cliché. Let's take one of the last, best places where ordinary people can still afford to be small-town special. It would be a tragedy if at the end of the concert season, Vermont emerged as the new New Hampshire, Randolph as the new Ritzley.

—Mary Margaret Reed, Randolph VT

It is a sad proof in Vermont's history that we are now being colonized by the conglomerates of suburbanization. What is sadder is that so many beg for and actually believe in this model of development, when such development is demonstrably bad for small town Vermont—economies and community cohesion. If built, all this will tell someone is that they all do within a generation or two that there are basic artificial landscapes. That land has been farmed since those hills were first 300 years ago and could provide food, jobs, and a sense of communal pride for a thousand more.

—W. Don Randolph VT

I want our prime ag land to remain in agricultural use, and believe that a massive development like this will have a negative impact on the viability of downtown Randolph. Growth should be within the town of Randolph, suburban sprawl spread on the edge of the VT landscape is something that we do not want on our VT highways.

—Lisa McCarty, former owner Randolph Farm & Forest, Randolph VT

It's going to have a shelf life of 20 years before it's obsolete. There just is huge height contrast of beauty. Leave things as New York, they're really good at it. Vermont is good at preservation of natural spaces. Continue to resist.

—Chris Pash, former Redburn VT

These news need to be presented for the benefit of all Vermonters and visitors. There have to be many places where people will of course commercial development has been immorally plopped down on the outskirts of farmlands to take advantage of a "beautiful view" and guess what? You just ruined it by putting your building there. The scale of this project—so totally out of character for this area. This town, this region—a beyond comprehension.

—Thomas Ringelberg, Charlotte VT

I moved to Randolph specifically for its smart development and vital downtown. There are already plenty of industrial spaces, enough housing and enough light industrial space for any company wanting to move to Randolph. The proposal is ugly, unattractive, and unneeded—it looks like it came off of a truck from CT. This is not what I want the future of our town to look like.

—Victoria Johnson Randolph VT

I don't want this cell to be a hole left behind in Whitehall. It will kill the downtown area of Randolph.

—Joan for Stephen Jones, owner P & Rette Farm, Randolph VT

An example of terrible planning . . . in no way does it respect the fabric of settlement patterns in this area of Vermont and it requires the users and agricultural beauty of the site. The planning is suburban in nature (not based on a main street or village model with high density and open space preserved) and will undermine the vitality and sustainability of the village of Randolph.

—Miss Dorothy, leading designer Tisbury VT

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## VIDEO SERIES



Under the Stars



**Stick in Vermont** Guests at Hotel Vermont, a self-styled Wild West Vermont game denier on Saturday featured in their music, film and books — including some more!

## Best Friendsters?

Casting a worldwide personal network without leaving home

BY CATHY

Howard Stern is my friend, after all. We're not exactly friends, really. I mean, we're only met once, and I don't think he got my name. But when I search the Friendster database for everyone in my "personal network" within a 25-mile radius, the ubiquitous presidential candidate's photo and personal profile appear on my computer screen.

Does it put one of the 218 people in my personal network who live nearby? I've contacted 12 of them through 12 people I've listed on my screen as "friends." When my real-life pals add me as their online friend, friendster.com instantly links me to them, and to



all of the other friends, and to all of their friends, friends (Stern's director of online organizing and outreach, Zaphyr). Friendster isn't about to squelch this friendster frenzy. Instead, it may be Stern's presence on the Friendster site, she says, allows him to become "a hub" for supporters to find each other.

Friendster is excited about the possibility of social networking sites like Friendster. "It's even better for organizing than it is for dating," she tells me. "With dating, you find someone and you stop looking. When you're organizing, you just keep meeting people."

20/20

HINDSIGHT  
two decades of  
Seven Days

SEPT. 17  
2003

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# the MAGNIFICENT

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## SATURDAY 14 Full-Court Press

There are a long tradition of presidents being identified with sports, says **Alexander Wolff** in a promotional video for his new book, *A History of Hoop Basketball and the Age of Obama*. A senior writer for *Sports Illustrated*, Wolff muses on Barack Obama's private and public relationship with the ball-and-hoop pastime. Now that sounds like a slam dunk!

SEE CALENDAR LISTING ON PAGE 12

## ② FRIDAY 13 & SATURDAY 14 Seminal Songs

He put words to more than 1,000 songs, including "Jeepers Meepers," "Poodle Skin" and a bawdy rhymer between the 1930s and 1960s. Who is this legendary lyricist, Johnny Mercer? One of the songwriters' Hall of Fame inductees, *Team Hoot!*, a new education department features his life's work in a new musical CD and DVD set, *Just Too: A Tribute to Johnny Mercer*.

SEE CALENDAR LISTING ON PAGE 12

## ③ SUNDAY 15 Building Blocks

Brookfield's youth soccer players and their coaches will be on the **FIRST League League Vermont State Championship** at Harvard University. After weeks of preparation, teams ages 8 through 14 compete for top honors with custom League medals designed to tackle real-world challenges. STEM-related fun is around out this developmental tournament.

SEE CALENDAR LISTING ON PAGE 12

## ④ THURSDAY 12 Bird Is the Word

Turkey. It's not just a Thanksgiving table topper. *Avian Ambassadors* picks up feet's about these feathered friends in the Green Mountain Audubon Center's **Let's Talk Turkeys** event. Turkeys and their eggs through 3 take on the birds' behaviors, hunt for food and learn how this North American gamebird cares for its young.

SEE CALENDAR LISTING ON PAGE 12

## ⑤ WEDNESDAY 16 Hands Down

Good old family night is competition's take it out in an epic hand game battle in *Run-Repeat!* Allright. Cash prizes are on the line at the second **Rock Paper Scissors Charity Tournament** benefiting *AMNH Place*. If you find yourself knocked out in the first round, fret not. Extra lives are available for purchase. May the best hand win.

SEE CALENDAR LISTING ON PAGE 12

## ⑥ SATURDAY 14 Flying Solo

**The Solitaire Junkie** is a musical comedy one-henroom, team Matt Lopez (the solo member of the racking band, *git it*) self-taught, cycle of the art singing with instruments fashioned from found objects to achieve his gritty, roots-impregnated sound. Listeners can hear the multi-talented musician in action when he takes the stage at 5 p.m. at *Kitchen* with tunes from 2013's *Make Time*.

SEE STORY ON PAGE 24

## ⑦ ONGOING Creature Feature

From a painting of a charging deer to a snow path to an image of a powerful horse galloping through the darkness, depictions of nature's beauties and beasts grace the Great Hall in Springfield. The exhibition **Yousuf & Peter Pervez's of Tusk, Forest & Flame** showcases the mastery of animals and birds. Watch new artists' unique perspectives.

SEE REVIEW ON PAGE 14



## Who's Got Cash?

**L**ate last month, five candidates for governor of Vermont stepped onto a stage, stood in front of a microphone and tried to persuade audiences that they should lead the state. Within four weeks, most of the candidates had repeated the electoral exercise four times.

What's unusual about that? These events are happening more than a year before Election Day 2010 — way earlier than the norm. And even before the Democratic and Republican parties have settled on their respective nominees, candidates from both parties are appearing on the same stage.

Last time around, the first gubernatorial debate didn't happen until September of the election year, a full 10 months later than this year. In 2010 — when Democrats also faced a highly competitive primary — the party's first debate started in the spring of the election year.

The early start "puts a lot of the candidates," says ISSF Partners' lobbyist **ALAN MACLEAN**, who managed Democratic Gov. **PETER DUMAIS**' first campaign in 2010 and is supporting Democratic candidate **SUE MINTER** this year. "You're asking them to know there is depth [political views] a year out — where do they stand on virtually every issue."

Before the ink is dry on their campaign signs, candidates are standing before crowds articulating their stances on everything from education funding to bear, fawning ruminant at the fur store as far suggests voters are keenly interested in who they get now.

So far, all five major-party candidates have declined they want to write Vermont a better place — surprise! But some of them have declined down to explain how to do that.

Yes, it's early, but here's a look at each candidate's main message and challenge to be or she seeks to succeed retiring **Shandra**.

### Matt Dunne

**His pitch:** Democrat Dunne, 45, the youngest candidate in the race, is hanging his hat on innovation. The Marlboro resident argues that as a young legislator, head of AmeriCorps VISTA and now community affairs director at Google, he knows how to attract and keep young people in Vermont by making downtown vibrant, encouraging

high-speed internet to the last mile and celebrating the state's world-class beer.

**His challenge:** Putting his plans into plain English. Dunne's opening speech at a November 3 VTDays.org forum was filled with jargon unlikely to elicit voters of any age. An example: "To be able to realize our full potential, we need the capital, the people, the infrastructure and the synergy to create an ecosystem where small businesses can start, can grow, can have strong exits and then reinvest — a virtuous cycle."

### Bruce Lisman

**His pitch:** No candidate more forcefully denounces the Shandra administration and the legislature than Lisman, 68, a retired Wall Street executive who lives in St Albans. At a November 6 forum hosted by the Community of Vermont Elders, the Republican called the current budget management "incompetent." At the Diggor forum, he said, "We should never, ever be surprised by an employer leaving" referring to companies such as Envision that have closed their factories in Vermont.

**His challenge:** Lisman claims he'd do a better job of managing money and maintaining Vermont companies. But to persuade voters, he'll have to come from their minds. A 2008 Wall Street Journal article that described his performance in the middle of the financial meltdown, Lisman, who was critical of global equities for fear it would, stood as a duck and belittled to his stock traders, "Bear Stearns has been here a long time, and we're staying here." By the end of the month the financial firm had collapsed into JP Morgan Chase's arms.

### Sue Minter

**Her pitch:** Democrat Minter emphasizes her experience as transportation secretary and as the state's recovery officer after 2001's Tropical Storm Irene. "I have a proven track record of bringing people together to solve problems," Minter, 54, a former state representative from Waterbury, said at a Frost/Traffic Capital event on October 26.

**Her challenge:** Minter needs to show voters what she actually did to solve those problems in any of her previous roles. With relatively weak statewide

name recognition, voters are apt to assume Minter was a bureaucrat musing a mound of red tape in the Shandra administration. She has yet to provide specifics on what she did to move bridges, figuratively or literally.

### Phil Scott

**His pitch:** Republican Scott argues he can provide predictability and steady leadership to make Vermont a more affordable place to live. Scott, 57, of Berlin, insists he will not overpromise, a reference to Shandra's underfunded plans to provide universal health coverage and borders-to-border broadband.

**MORE THAN A YEAR BEFORE ELECTION DAY 2010, GUBERNATORIAL CANDIDATES HAVE ALREADY MET FOUR TIMES.**

**His challenge:** The rap on Scott is that he'd mainly be a caretaker governor with few policy ideas of his own. To counter those critics, who all but to his left and right politically, the three-term lieutenant governor will have to show voters that he's more than a well-lit race-car driver. How would he make the state more business-friendly? Which state permits would he dispense with?

### Shap Smith

**His pitch:** Backed by many Statehouse insiders who watch for his leadership over for the last seven years as House speaker, Democrat Smith comes up the race with perhaps the broadest knowledge of state issues.

**His challenge:** Smith's experience as a legislator leads to a double-edged sword. Perhaps even more than Minter, he'll be blamed for just about every policy decision that's come out of Montpelier in the last five years. That was apparent at the Frost/Traffic forum, where he delivered a forceful defense of the state's new school consolidation law Smith, a 49-year-old lawyer from Montpelier, will want show voters how he would differ from Shandra.

## Faction Reaction

When the Vermont Republican Party's state committee meets November 14 to elect a new slate of officers, it will be a very different scene from two years ago, when there was a divisive two-way race for the party chairmanship, open dissent within the ranks and allegations of a proposed budget deficit.

**DEVID STANFELAND**, a former state representative from Rutland, was the chairmanship that year, backed by the party's only statewide elected officer, Lt. Gov. Scott. By a vote of 98-94, Stanfeland outpolled **JOHN WICKHAM** of Windsor, who had the support of the anybody-but-Phil faction of the party.

This year, Stanfeland appears to be unopposed for reelection to a two-year term. He says the party's finances are in the black. And, as Scott makes a run for governor, his feud seems less feisty, which can come in handy at election time.

"We've made a lot of progress toward giving Vermonters a reasonable, common-sense alternative to what they've seen over the last five years," Stanfeland says, referring to Democratic Gov. Shandra's tenure with a Democratic-controlled legislature.

**SCOTT MILES**, a Republican travel-agency owner from Poultney who nearly defeated Shandra last year, says the mood has shifted.

Two years ago, Miles says, Republicans felt so outnumbered that many chose not to get involved, the public and media assumed Shandra would erase the reelection, and the party nominated candidates for fewer than half of the legislative seats.

"This will be very different in 2010," says Miles, who describes himself as a possible candidate for U.S. Senate or lieutenant governor.

Of course, not everything is grand in the Grand Old Party. No Republican candidates have surfaced for an open attorney general's seat — or for treasurer, auditor, secretary of state or U.S. House.

While the party is mopping up an onerous effort, Republicans are still Democrats. Republicans say they have organized committees in 134 Vermont towns, while Democrats have done the same in 185.

Stanfeland puts the party's cash on-hand at \$25,000, which is better than nothing but less than expected after two Republican gubernatorial candidates headlined recent party fundraisers.

As for the intraparty racism that was apparent two years ago, it has dissipated, according to Republicans on both sides. There's still an everybody-but-Mul-faction that will likely support Lincoln for governor, but the all-out battle for control of the party is over.

MacGovern says he has no plans for a rematch against Sunderland. Now, as chair of the Windsor County Republican Committee, he's focused on getting candidates elected. On that front, he's seen improvement, he says.

Last election, the party failed to supply him with a voter list, MacGovern says.

"That won't happen again. We have obtained a voter list and will work on perfecting it so that our candidates will always have that asset," he says. "The vibrancy and health and future of the party lies in the blood of the newly elected representatives and new candidates running in 2010. All I ask of the state party apparatus is to step out of the way."

## 'An Overlay of Politics'

Democratic House members gathered for their annual pre-legislative planning session at the Statehouse on Saturday, and Speaker Smith acknowledged it would be a tough, and different, year.

"It's going to have an overlay of politics," Smith said. "Our job, quite frankly, is to put that aside."

Smith is one of several Statehouse leaders who will be running for higher office during the next legislative session. But all 180 legislators will be up for reelection.

It will be impossible to set aside politics, because anyone running for office is ultra-sensitive to criticism. The Dems demonstrated as much when they discussed issues heading into the 2010 session.

Take Act 66, the new education law. Legislators said they're getting hammered with questions, particularly about budget spending caps but also requirements to consider school district consolidation. Rep. CYNTHIA BRUNO (D-Addison) plans to call for a year's delay in implementing the law.

"You're certainly not alone in your concerns," responded House Committee on Education chair SAMO GUARINI (D-Bristol).

There will be no repeating or delaying the law, Shapiro said, making it

will help schools thrive. But these will certainly be changes to the spending caps, which he acknowledged have been applied unfairly. Shapiro's committee will meet next week to start work on that, in hopes of altering the cap before school boards finish building next year's budgets, he said.

And what about a proposed carbon tax? Democrats are reacting to criticism after Republicans raised a ruckus about a possible flat-out-gasoline increase in the price of gas.

"I've got half a dozen calls asking, 'What the hell are you people doing?'" said Rep. JAMES CONNOR (D-Fairfield), arguing that opponents are spreading misinformation about the bill.

Off to the side of the room, Smith put his hand to his head as the carbon tax discussion began. As a candidate for governor, he's also getting heat about it.

"There's no carbon tax coming to the floor this year," said a staffer later.

## Media Note

The independently run student newspaper at the State University of New York at Plattsburgh is getting the kind of national attention every media outlet dreams. A recent Daily Beast headline read: "College Paper Prints the Most Racist Tweet Page in America."

In its October 23 edition, Cardinal Points published an article about SUNY's growing diversity. The accompanying cover graphic depicted a grinning African American man in a graduation gown, with bagging eyes and an obscene mouth, walking through a ghetto.

In response, 300 students protested on campus, the student association withheld financial support and there were calls for the editors to resign, according to coverage in the Plattsburgh Press-Bulletin.

No one has stepped down, but a short apology appeared on the website soon after the graphic appeared. Last week, in the first issue of the weekly paper since, Cardinal Points staff came back with a full-bodged mea culpa: "We want to make this clear: We completely misread and misrep. printing the highly offensive graphic that has been so noisy." ☐

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## POLITICS

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# New Police Chief Looks for 'Breathing Room' on Burlington Beat

BY MARK DAVIS

**A** recently charged incident moved people to gather outside Burlington City Hall on two separate occasions last week. Last Thursday night, more than 300 flanked a night scene in front of the building, and spectators focused their ire on two primary targets: whoever left Ka Kuku Kimo there at the homes of two African American residents, and the Burlington Police Department, for not reacting swiftly enough.

Toward the back of the crowd, neither bailing nor driving vehicles, Burlington's new police chief stood in uniform. Brandon del Pozo knew in advance that public officials would not be invited to speak at the rally — he'd read as much on Facebook — but he said he felt it was important to show up.

Del Pozo hasn't gotten much of a honeymoon in Burlington. In his first two months on the job, he has dealt with a cop charged with committing a violent crime, a controversy involving an officer who shot a Caucasian man, the arrest of a prominent environmental activist and a courthouse rape. The 38-year veteran

on Thursday, he hobnobbed with and delivered a speech to members of the Burlington Business Association. Many in the crowd nodded vigorously as he spoke of the need to collaborate with merchants to keep commercial areas safe, citing New York City's Times Square as a successful example.

Like his predecessor, Michael Schirring, the new chief spoke in complete sentences, ending an eloquence befitting a guy with three master's degrees — in criminal justice, philosophy and public administration. But del Pozo is more at ease than Schirring, whose military reserve has less a technician's wit. In modern political parlance, the new chief has the backyard barbecue next. At the BBA event, he topped a Diet Coke with a steady stream of offers to come up to make his acquaintance.

Later that evening, post-rally, he attended a public safety committee meeting at the Fletcher Free Library.

Mayor Miro Weinberger and del Pozo's energy, and his willingness to throw himself into the public eye, has served himself. "This has been mostly in

these couple months, but I think he has responded well to it," Weinberger said. "Burlingtonans expect a lot from their police department and their chief, and I think over his first couple months Brandon has demonstrated that he has the ability to handle

the huge range of issues."

Since he comes from the outside, the mayor noted, del Pozo "needs to understand the Burlington context."

His crash course has given the new chief plenty of insight into the Queen City and its relationship to law enforcement. "Burlington has a really engaged populace that really cares about justice and equality and responsiveness in government and openness of government, which are values I have closely to," said del Pozo. "Citizens here have the opportunity to really take issues to heart that cities simply trying to beat back violent crime don't have the luxury of doing."



Burlington Police Chief Brandon del Pozo

Del Pozo, a Dartmouth College graduate, had hoped for a less eventful introduction to Burlington. The drama started with his controversial appointment. Though the city council voted in it to hire him, protesters questioned the tactics of his former employer — specifically the NYPD's practice of targeting Muslims after 9/11 — and the appointment of an academic paper del Pozo wrote in which he said the "longitudinal" practice of racial profiling was potentially helpful in certain circumstances.

On his third day on the job, he attended what should have been a low-key community event — Coffee With the Chief — with residents at the Angel Cafe and Deli in Burlington's New North End. Instead, reporters peppered del Pozo with questions about Cpl. Edna Thibault, a 15-year police veteran, who had been charged the night before with domestic assault for allegedly beating a woman on multiple occasions.

The chief initially suspended Thibault with pay, pending the criminal case, but has since allowed Thibault to return to administrative desk duty, he told Seven Days last week. Del Pozo said he didn't like the idea of Thibault working out in the field with a gun but reasoned he should contribute something in exchange for a paycheck.

He struck a similar balance in responding to Bill McKibben's one-man protest in downtown Burlington a few weeks ago. The writer and environmental activist blocked a jump at Stoner's Quick Stop & Deli to draw attention to a recent media report that the ad giant Exxon understated the risks of climate change 30 years ago but chose to keep it secret.

Del Pozo, who said he admires

McKibben and has read a few of his books, wanted to make sure the first act of civil disobedience on his watch "was handled on the right way." So he personally attended and supervised McKibben's uneventful arrest on October 15.

Within a week, though, headlines were harsher.

The Burlington Free Press reported that an arrest warrant had been issued for a man accused of raping a woman in a bathroom in the Edward J. Costello Courthouse. Though the warrant was a public document, reporters questioned why, seven days later, the police department had not said announced that a crime had been committed in the public building.

Del Pozo, in turn, criticized the media for reporting on the warrant for Robert Rosario. He claimed that coverage caused the suspect to flee for the Bronx, where he was eventually arrested.

The chief also chastised reporters for publishing Rosario's name. He argued that, because the incident was a so-called "acquaintance rape," naming him would reveal the identity of the victim, at least in some circles.

It was a dubious assertion. The majority of sex assaults are committed not by strangers, but by somebody known to the victim. Media outlets generally name the alleged perpetrator but almost always refrain from identifying victims of alleged sex crimes, as happened in this case. The connection between Rosario and his alleged victim received attention only because del Pozo emphasized it in his critique.

In an interview, del Pozo promised that over time, he'd be viewed as an advocate of media transparency. He chalked up the courthouse conflict to

**IT'S LIKE REFITTING A SHIP THAT'S BEEN SAILING THROUGH A SERIES OF STORMS.**

CHIEF BRANDON DEL POZO

its natural circumstances. The rage occurred in a public place that is meant to be secure, and the situation created a search for a culprit.

"I think this was one of those cases where it was exceptional, where there was no playbook between the press and police as to how to handle it," he said.

Days after Resner's arrest, Del Pozo again found himself jousting with local media outlets.

On November 1, Chittenden County State's Attorney T.J. Donovan held a press conference to announce that he had determined that two Burlington police officers acted lawfully when they shot and wounded a *distracted* *Californian*.

The investigation was complicated by the fact that the officers turned off their body cameras during the September standoff. Last year, Burlington police embraced the recording devices as a way to record confrontations and increase transparency.

Donovan and Burlington Deputy Chief Bruce Bevel defended the officers' decision to turn the "off" switch. They said the two men feared the red lights on the cameras would give them away in the darkness, so they tried to negotiate with a man who had threatened them and whom they believed to be armed.

A short time later, though, Vermont Public Radio reported that the user's manual for the body camera explains that in potentially dangerous situations, the red light can be turned off while the camera is recording. Within hours, Donovan was forced to announce that he was reviewing the Burlington officers' statements to state police investigators, to ensure they had been honest about why they chose not to film the altercation.

Police acknowledged that they rushed the cameras into service, but Del Pozo stood by the officers, saying only that the department will use what happened as a "learning experience."

"Our officers are greatly relieved to hear this shooting was found to be lawful and that they can keep the cameras on without light and sound," he said. "They were dismayed because they were worried it would reopen or cast doubt on a very traumatic event."

The department's response to the KKK has been tougher to shake off. After the fires, which read, "Guns the Klan and Save Our Land" were discovered, the father of one of the recipients called the Burlington police. A dispatcher dismissed him, saying the incident was not a crime.

Del Pozo later criticized the

dispatcher in a public rebuke — a rarity in law enforcement.

"In my police department, the only person who gets to decide if a hate-related incident is a crime or not is the chief of police. So I'll take responsibility for that very clear fact-finding mission of my dispatcher," he said in a press conference.

In a separate interview, Del Pozo told *Seven Days*: "Five male officers stood standing up for my police officers and employees when they have acted properly or deserved the benefit of the doubt. But I did listen to that tape, and I was not happy with that interaction between that dispatcher and the father."

Del Pozo said he intends to send department dispatchers to social bias training at the Vermont Police Academy in the coming months.

A few days later, he announced that his officers had tracked down the suspect in the KKK case, and Chittenden County State's Attorney T.J. Donovan was thinking about bringing charges. The chief praised the detective work in the case, noting that numerous tips from the public assisted in the investigation.

Will that outrage be enough for people such as Seneca Minifie, an organizer of Thursday night's protest? During the rally, she suggested Del Pozo and city officials would have swung the KKK incident under the rug had she and other demonstrators not drawn attention to it.

Mike Fox, a City Market employee, also acknowledged that Del Pozo, who stood a few feet away, should be considered for shooting up.

A few people, including some of the organizers, came over and shook his hand. A TV crew wrangled him for a quick interview. Del Pozo chatted amiably with a couple of patrol officers on hand and listened to the speeches.

Toward the end, he walked up to a *Seven Days* reporter and began talking excitedly about the law enforcement reforms he wants to implement in Burlington. That could include a citizen committee to review footage from police body cameras. He said he wants to have a small team of officers who report directly to him and not politicians in neighborhood groups. Del Pozo said repeatedly that it wasn't healthy when the only interactions between city residents and their police are the ones that result from calling dispatch or 911.

That will change, he asserted, adding "I just need a little breathing room." ☐

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People dancing and singing at the Family Room.

## Funding Loss Undercuts a Popular Family Program

BY KPMELVA GAGI

**L**inda Alderman put on a lemon-scented apron, greeted parents and children last Thursday morning, her third day at the Janet S. Mount Family Room in Burlington's Old North End. After the 54-year-old Milton resident had given each of them a long hug, the kids took off to play in the Big Room while the adults sipped about, catching up with each other.

The Family Room provides free early childhood services, parenting education, and other support services in St. Joseph's School on Allen Street under the auspices of the Visiting Nurse Association of Chittenden and Grand Isle Counties. Alderman had worked there for 25 years when, three weeks ago, she learned that she and two other long-term support staffers would be losing their jobs.

For nine years, the Family Room has been funded by a federal New Pathways for Fathers and Families grant — to the tune of between \$250,000 and \$300,000 per year — and has grown

from a \$600,000 operation to one with a \$1 million annual budget. Last month, however, the VNA learned that its grant renewal request had been turned down, surprising administrators who were confident that they would be successful. Parents arranged a speakers' event and took to social media to express their shock and disappointment.

"The Family Room helped me and my daughter in a time where I felt like I had no one to help me understand parenting and co-parenting without judgment," Monica Ferris wrote on a Family Room Facebook page that is now 500 members strong. Maggie Graham offered more practical advice: "I sent an email to [mayor@burlingtonvt.gov](mailto:mayor@burlingtonvt.gov) to state my support for VNA Family Room and implore the mayor to do what was in his power to keep the Family Room open. Maybe we could mandate him."

The Family Room is named for late state senator Janet Mount, who created the parent-child center in 1988 when

she was director of the VNA's now-defunct maternal child-health division. Although it originally catered to high-risk families, today the program serves a diverse population. About 500 families and 1,200 individuals visit each year — twice the number the center served just five years ago, program manager Susanella Koenigs told the House Health Care Committee in 2014. Forty percent of the clientele hail from religious communities.

Maryna Muslin goes to the Family Room every day. The Seneca Seneca mother of five started visiting the center soon after she arrived in the U.S. from Kenya in 2006 — initially she worked at the center as an AmeriCorps volunteer. "You go there and meet people from around the world," she said. "Most of my friends are from the Family Room."

Her two youngest are there now, too. Last week, Muslin balanced her 6-month-old infant, Tassian, on her hip, while her 3-year-old daughter, Auba,

trailed after her. The two arrive at child-care during Family Play on Thursdays and Thursdays has allowed Muslin, who is a student at the Community College of Vermont, the rare opportunity to do her homework.

Dressed in a green fleece jacket, billowing cotton shirt and fluffy hooded-sweater, she stared intently at her laptop. In the adjoining Big Room, equipped with an indoor swingset and a sandlot, Auba climbed into Alderman's lap to read a book. The aroma of fruit red and green peppers wafted from the kitchen into the Baby Room, where a staff member rocked Tassian to sleep.

The lunch menu that day also included roasted Brussels sprouts and rice and chicken. For 34 years, Rose Senno has planned and cooked meals for the people who come to the Family Room, some of whom have no other source of hot, nutritious food.

Lake Alderman, Senno is losing her job at the Family Room — a place the



54-year-old Old North Butler sought services 29 years ago, when she had her own kids. She volunteered for 10 years before it turned into a paid position.

"This is my family, and I'm not going to just let it go," Rosen said.

The Family Room's parent advisory council has criticized the VNA's decision to eliminate three of 10 positions at the center and reduce programming. The Dad's Program service will no longer include the parenting, employment and education programming that was supported by the federal grant. The Family Play program will be cut from two days to one.

"I reject the solution," said Meg Chase, a member of the council, after it met with VNA CEO Judy Peterson on October 27. She added, "It was framed to us as being unavoidable due to the loss of that grant."

The Family Room gets funding from state and federal grants, as well as from VNA funders — including a contribution from United Way — and an endowment. In 2006, the Family Room received its first five-year federal grant from the Promoting Responsible Fatherhood demonstration program. The grant was renewed in 2011 but came to an end on September 30.

Last spring, VNA budgeted as if the half-million-dollar grant were going to continue. Peterson told Seven Days. Officials knew they'd have to make cuts if it wasn't. In the meantime, she stepped up her efforts to try to find ways to bring in other money and have just not been successful," said Peterson.

The growing number of people who

come to the center has driven up operating costs, but funding has not kept pace, noted Nicole Haley, assistant director of development, and community relations at the VNA, which subsidizes the Family Room program with almost the same amount as the federal government contributes, nearly \$500,000.

The VNA is struggling with its own funding problems, as reimbursements from Medicare and Medicaid have plummeted and foundations are spreading out their resources, according to Haley, resulting in smaller, less reliable grants.

Though Peterson said she's 100 percent behind the Family Room's mission — to build strong families and support healthy children — "there was no way we could come up with several hundred thousand dollars to maintain the program," she said. Funders cannot make up the funding shortfall, she said, but the nonprofit has reached out to community partners, policy makers and businesses for help.

But some still seemed surprised. "I was not aware that they had any concern about their funding," said Pam McCarthy, CEO of the social services organization Vermont Family Network. "And we pulled together as a community, maybe we wouldn't go through this now," McCarthy said, adding, "We're looking at the possibility of supporting that one

family that they're having to cut, with some other resources that we have."

Asked why the VNA didn't send out a distress signal sooner, Ellen Kane, the organization's vice president of development and community relations, said there was "a concern about alienating people" regarding the Family Room's financial situation. She did acknowledge, however, that the VNA could have done a better job of communicating with parents.

Last Thursday, the Family Room staff, parents and volunteers organized an appreciation lunch for the three departing staff members and gave them scrapbooks full of photos and

thank-you notes. Afterwards, the advisory council held a speak-out during which parents described how they'd been helped.

Danise Rosen, 41, didn't take the microphone, but she detailed to a reporter all the ways in which the Family Room assisted when her kids were young. "Through finding houses, finding jobs, postpartum depression, legal issues with the school district. All the things your family would be fix, if your family were close."

"I feel at a time when my life was the hardest, I was the most vulnerable, Rose, Linda and Glenn were there to be my support system," she continued. "And I don't want anyone to take that out of that."

Kane acknowledged, "In retrospect, I think we could have, when we look at how the community is rising up, harnessed and engaged the community more." She said she was hopeful the current situation would get the attention of legislators. "We really believe we can prevent other things, such as substance abuse later in life... if we do intervene early on with these children and families," Kane said. "The only thing is, no one is funding it."

Some parents have suggested that the Family Room become a stand alone entity or partner with a different organization. The VNA would not "test that source," Peterson said, because its ultimate goal is to see that the services continue. She added, "If it would work better with them being a separate charitable organization with their own board of directors that's totally dedicated to fundraising for them, we would support that. But we in no way want anybody to feel like the VNA is pushing them out at all, because we created this program."

At the very least, she believes the Family Room should become a certified childcare center and get paid for the services it provides. In the meantime, Alderman and Rosen are out looking for jobs.

Both promised to come back and visit, but that didn't reassure one of the preschoolers who begged Alderman last Thursday morning — and refused to release her arms. Only with great reluctance did the little girl finally let go. ☐

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# Planned Parenthood Faces Hostility in N.H., and Vermont Solidifies Defenses

BY ALICIA FRIESE

**T**he secretly filmed videos provoked a national furore. Although none of the footage of Planned Parenthood employees discussing the price of fetal tissue came from New England, the backlash was especially swift in New Hampshire, where the Republican-controlled Executive Council, which shares authority with the governor, quickly terminated a \$640,000 state grant to the organization.

On October 6, someone spray painted "Murderer" on the front window of a Planned Parenthood health center in Claremont, N.H. Two weeks later, police apprehended a hatchet-wielding intruder who had smashed tons of thousands of dollars worth of damage at the same clinic.

Vermont's reaction to the videos? Megan Gallagher, CEO of Planned Parenthood of Northern New England, passed to reflect: "We heard from one legislator who had heard from some constituents just looking for information, clarifying the fetal-tissue situation, and that was pretty much it."

Welcome to the impolar universe of PPNE, an affiliate of the national organization that spans three states: New Hampshire, Vermont and Maine. While public opinion polls show pro-choice majorities in all three states, the pro-life movement appears to have more momentum on the other side of the Connecticut River. In Maine, as in New Hampshire, Republican lawmakers are calling for further investigation and defunding measures.

"There's a big difference between understanding the political environment in one state and understanding the political environment in three states," said Gallagher, one of several leaders of the long-established organization who pass daily between friendly and hostile territory. "In New Hampshire and Maine, we're on the defense, and in Vermont, we're talking about proactive ways to make people healthier."

After three opponents staged a dying protest last Thursday at the Manchester, N.H., clinic, where an attentive security guard escorted patients and sent them by 10 a.m., there were nearly 20 protesters walking up and down the sidewalk,



Megan Gallagher

signing the registry, including a priest in a black cap and coat.

"Keep your babies! It's your babies!" one woman, called in a young woman who walked into the clinic with her boyfriend, held her belly for the pro-life Panoscan Pregnancy Center, located just one block away.

In contrast, the previous Saturday, only two nuns had kept silent vigil by the sidewalk in front of the Burlington clinic while passersby ignored them.

Planned Parenthood of Northern New England began 50 years ago as a statewide family planning organization in Vermont. It later expanded to northern and central New Hampshire and Maine.

In 2004, the regional organization provided a range of reproductive health services to 41,643 people — most of them low-income women — across 26 health centers. Twelve of the clinics are in Vermont, but, according to Gallagher, that concentration is simply a product of the organization's evolution. It began by serving all of Vermont and later expanded.

The \$20 million organization employs

230 people. Seventy of them work at its central administrative headquarters in Burlington, which provides business resources, accounting and IT support to all three states. It also runs a unified educational program across Vermont, Maine and New Hampshire.

Unlike several Planned Parenthood affiliates, the northern New England group does not run a fetal-tissue donation program. The practice is legal — it is getting reimbursed for the costs associated with it — although profiting from it is

not. In the aftermath of the videos, the national Planned Parenthood and its state affiliates have strenuously denied making money from selling tissue, and a series of investigations failed to uncover evidence to the contrary that it imposes to the sponsor. Planned Parenthood insisted last month that it would no longer accept reimbursements.

Abortion opponents, meanwhile, continue to hold up the videos as proof that Planned Parenthood profits from selling aborted fetuses.

Outside the Manchester, N.H., clinic last Thursday, a friendly man who introduced himself as Fran sported a new pink sign slung around his neck that read, "Planned Parenthood sells baby parts." When a car with Vermont license plates pulled up, Fran explained that he assumed that what he called an "abortionist" was arriving. It was, in fact, a reporter, but he was right to think that the organization shares resources across state lines.

A single medical director and a director of health center operations oversee the clinics in all three states. Gallagher explained that there's also

a lot of "border crossing," particularly along the Connecticut River Valley. Doctors and other health professionals licensed in both states can serve patients in Brattleboro and Keene, N.H., or Claremont and White River Junction.

Surprisingly, Gallagher insisted that the decision to relocate a clinic from West Lebanon, N.H., to White River Junction last year had more to do with finding an appropriate building than with politics.

Funding isn't so foggy. Planned Parenthood receives three types of government support — state grants, federal Title X dollars and Medicaid reimbursements. Gallagher explained that the organization couldn't dip into Vermont state grants or Medicaid money to, say, fill the funding hole created by the Executive Council vote. It has, however, been able to preserve health care services in New Hampshire by cutting costs and headquarters in Burlington.

Last weekend, Planned Parenthood left its Lakeland Avenue office — and the Lake Champlain clinic — for cheaper rent at a complex behind Costco in Calhoun. The move will save \$150,000 a year, according to Gallagher, and the clinic on St. Paul Street isn't going anywhere.

Also helped to the tri-state organization. Donations increased after the video furore. To address the remaining shortfall, the organization plans to take short-term measures, such as delaying capital projects.

Planned Parenthood of Northern New England operates a formidable political arm. It has political action committees and 500(c)(3)s — nonprofits that can spend money to influence elections without disclosing donors — in each state.

As CEO, Gallagher must work across state boundaries and make decisions about where to expend resources when advocating for Planned Parenthood's agenda.

Her background is in numbers, not policy making. After graduating from Tufts University with a bachelor's in mathematics, Gallagher spent three years auditing companies for PriceWaterhouseCoopers in Boston. In 2000, she joined Planned Parenthood of Massachusetts as a computerist and was

promoted to chief financial officer three months later. A decade later, the New Hampshire native and her husband left Boston for Vermont. Now 40, Gallagher is one of Planned Parenthood's youngest CEOs.

Gallagher spoke succinctly about plans to launch a program in Vermont to reduce unwanted pregnancies by promoting more effective birth control — think IUDs rather than the pill, far in advance — made possible by the Affordable Care Act, which requires insurers to pay for contraceptives.

She outlined more basic goals for Maine and New Hampshire. During the upcoming legislative sessions, Planned Parenthood will fight defending efforts. While Maine doesn't give them any grants and New Hampshire just terminated its contribution, Gallagher expects Republicans in both states to try to pull an end to Medicaid reimbursements for abortion services. Planned Parenthood has argued that the tactic violates the federal Medicaid law.

The trustee group is also focused on the 2016 elections. In New Hampshire, the situation is particularly uncertain. Democratic Governor Maggie Hassan,

who is pro-choice, is running for the U.S. Senate, hoping to assuage Kelly Ayotte, a pro-life Republican and longtime foe of Planned Parenthood. Chris Stancu, a

Republican candidate for governor and an Executive Council member, had supported Planned Parenthood in the past but in August cast the deciding vote against the organization because of the videos.

In a pro-life battleground state, Gallagher said, "The long arm of Washington shows up in painful ways."

In Vermont, Planned Parenthood can rest easy. Political support for the organization was on full display on October 19 as Congressman Peter Welch (D-Vt.), an avowed fan of state lawmakers and political candidates frustrated in the Paroisse. Tag & Giff's cozy basement bar in downtown Burlington. If it wasn't already

to the choice board, a pink banner above the fireplace advertised the organizer of the bar, Politics and Cocktails fundraiser. Planned Parenthood's Vermont

PAC.

gubernatorial hopeful Shay Smith, the Democratic House speaker from Morrisville, swooped in to catch a word with Gallagher as she prepared for her speech. She Meets, who's also making a bid

for the state's top post, snapped photos of the CEO when she stepped up to the podium. Matt Donohue, the third declared Democratic candidate, was there, too. Neither Republican candidate attended, but both Lt. Gov Phil Scott and Bruce Lounsbury said they are pro-choice and have denounced national efforts to defund Planned Parenthood.

Despite the changing political climate, Planned Parenthood's Anne Burmeister warned the Sea, Cocktails and Politics

crowd. "Vermont is not an island. We are not immune." Summoning political bagmen is a classic tactic used to drum up dollars at political funders.

Later, however, Gallagher offered real examples of how distant problems can hit home.

During the Miss America contest in September, Miss Tennessee was asked whether she supported sending troops dollars to Planned Parenthood, the organization offers mammograms. That prompted a flood of calls to the Burlington call center — a coordinated effort among pro-lifers asking about mammograms services. Gallagher said those "carapages to intimidate abortion providers" have become the "new norm" for her staff.

"We spend a lot of time and energy training our staff on how to deal with things like that," Gallagher said.

Security has become an immediate concern of organizations' situation. The recent attack on the Clarendon clinic is causing the group's board to revisit policies at its clinics in all three states.

Contact: alou@sevendayvt.com

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EXCERPTS FROM THE BLOG

## Lieutenant Gubernatorial Field Widens



Sen. David Zuckerman speaking at the Vermont State Capitol

Sen. David Zuckerman (DVD) Divulgence joined a group of candidates running for lieutenant governor Tuesday announcing that he plans to seek the Democratic and Progressive nominations. Tearing a lot of the last, having worked with Vermonters on a lot of issues, Zuckerman said adding that he wants to promote a strong rural economy and address climate change. As he cut through on his farm Zuckerman said by phone that he hadn't planned to announce his candidacy yet but he had been telling friends he was going to run. One of the most tested runs. "So now it's out fully," Zuckerman said.



Sen. David Zuckerman

Four days before Zuckerman joined the race, Washington, D.C. journalist Gerry E. Smith told Seven Days that he was moving back to Vermont and exploring a run for lieutenant governor. The 54-year-old Montpelier native served as editor of *Mississippi* magazine and until two weeks ago editor of *Politics* magazine.

Smith said he and his wife had bought a house in Burlington. He last lived in the state in 2004, when he was working on former governor Howard Dean's presidential campaign.

The would-be candidate could face a legitimacy issue, however. Vermont's constitution mandates that candidates for governor and lieutenant governor live in the state for the four years preceding the election.

He isn't sure how Mr. Smith could meet the "Secretary of State Jim Condon said after reviewing residency requirements at the behest of the news media.

Smith disagreed. "I'm a Vermonter. I was born in Vermont, and I live up every day of my life in Vermont," he said via email Monday. He consulted with the state's leading expert on election law, Paul Gillette, and he has no doubt that he meets the residency requirement. He said it's not even a close call."

TEEN HALLENBERG

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# Burlington Music Groups to Present Three Rare Programs, From Estonian Song to Spiritual Bach

BY AMY GELLY

**T**hree upcoming Burlington area concerts are promising rarities, each of a different color. The **UNIVERSITY OF VERMONT SYMPHONY ORCHESTRA** will offer a little-known work by Percy Mendelssohn Hensel, a rare 19th-century female composer whose work rivaled that of her younger brother, Felix Mendelssohn. The **BURLINGTON CHAMBER SOCIETY** will give a concert of 20th- and 21st-century Estonian music, which puts that country's best-known composer, Arvo Pärt, in cultural context. In attendance will be the Estonian ambassador, who is traveling from Washington, D.C., for the event.

And, preceding both of these unusual offerings, **CHAMBER SOCIETY OF VERMONT** will perform Beethoven's Mass in E minor. It's not such an unusual choice for this particular group—which has performed on many times by the estimation of founding director **WILL METCALFE**. But the Roman mass, a landmark of Western music, has run for its time in that it met neither audience nor performer requirements for practical performance as a mass. Perhaps the last composition



YUKIO KANNO

Bach was writing on when he died, it is an expression of spirituality that points beyond religion. Like the other two opportunities to hear great music, it should not be missed.

**YUKIO KANNO**, who has conducted the 1976 Symphony since 2011, says he chose Beethoven (1793-1827) because he was looking for a female composer to

## MUSIC



FELIX MENDELSSOHN HENSEL

introduce to his 60-member orchestra. From a Women's Philharmonic performance on YouTube, Kanno learned of Hensel's Overture in C Major. The work is not always listed among the composer's oeuvre of more than 600 compositions because it was discovered only in 1972, in the Mendelssohn archive in Berlin. Kanno had to rent the music from that institution; it's rarely played in the U.S., notes the solo player from Japan, who also



JOHN P. HENSEL

conducts the **BURLINGTON CHAMBER ORCHESTRA**.

Some of Hensel's compositions bore her brother's name, a surname she assumed to after her father began to discourage her pursuit of music as unwomanly. Yet Hensel received as much training as Mendelssohn and, notes Kanno, equaled him in melody writing. The Overture has a "truly beautiful, simple melody," he says, that is cleverly contrasted with a fast cello line at one point. The conductor also marvels at a woodwind interlude followed by a "truly effective use of flute. It's just a great piece of music."

The UVM Symphony consists of students—some music majors, some not—and community members. Kanno was

## ONCE UPON A TIME: HUMANITIES CONFERENCE CONSIDERS THE POWER OF STORYTELLING

BY RACHEL ELIZABETH JONES

**A**t this weekend's **VERMONT HUMANITIES COUNCIL** conference at the University of Vermont, the speaker is — the fairy tale doctor. Harvard University professor Maria Tatar is one of three exceptionally distinguished guests scheduled to speak on the conference theme, "Why Do Stories Matter?" Officially a professor of Germanic languages and literatures, and former

chief of Harvard's folklore and mythology program,

Tatar has written extensively on the enduring cultural power of children's stories. That dovetails neatly with this year's Vermont Reads selection, Salma Ruuska's *Haroun and the Sea of Stories*. "Once upon a time" is usually shorthand for unending fantastical



"The Golden Lion" (German), by Jacob Grimm

simplest stories meant for the ears of the very young. Much of Tatar's work, however, seeks to complicate

assumptions of fairy tales. Inherent in them, she has translated more than 30 lesser-known stories published in the *Fairy Prince and Other Newly Discovered Fairy Tales*.

Originally recorded by folklorist Franz von Schönerer in the 1800s (a few decades after Wilhelm and Jacob Grimm were working), the tales were drawn from the Sagenbuch archives in Germany by Erica Schönerer. Unlike the Grimms, von Schönerer refrained from cleaning up and homogenizing the stories he recorded. — *Tatiana Proulx* includes single gender bending (like a male Cinderella

## CULTURE

named a finalist for the American Prize in Conducting (solo and university orchestra divisions) for a 2013 concert with the group. He encourages the community to come and see the orchestra precisely because, with no profit motive and the university's support, it can play unusual pieces each at the festival.

Smaller orchestras will accompany both choral concerts. The Burlington Choral Society's all-Britain program draws from one of the most singing-oriented cultures in the world today, according to director **NOEL** Tossed between Russia and Germany for most of its modern

life, Britain began a four-year "singing revolution" in 1947, staging mass protests in which thousands of Britons spontaneously belted songs that the Russians had banned. The tradition continues in the annual Britten Song Festival.

Three festival songs are on the BCSS program, which will be performed at **ELLY LONG MUSIC CENTER** in Colchester. "It's a very stirring stuff," says Riley — "not dramatic and outlandish cabaret, so on the American Fourth of July," he adds, "but deeply spiritual and profoundly personal."

Even Purta's orchestral composition — the program includes two — are "overlaid for voice," says Riley. A third Purta work performed, "Magnificat," written in 1989, is a haunting piece for unaccompanied chorists that draws from

plainsong and the composer's Russian Orthodox background. The first half features a through line in a single note until the chorus explodes in a moment of triumph.

BCSS' 76 singers will also premiere a work by the contemporary Estonian American composer **Laurie Riecher** called "An Estonian Diary." Familiar to some Vermont audiences through collaborations with **ACADEMIC** IN MUSIC in Warren, the New York City-based composer grew up speaking both English and Estonian. He based the two-part "Diary" on his two trips to the Baltic

country. Riley describes the piece as unique for a large chorus because "most of it is quiet."

Probably nothing could be further from that eight-voice work than **Karl's** one-movement Mass in E minor, which clocks in at just under two hours. As Metcalfe avers, "I have no question in my mind" that the work is the greatest ever written for chorus. Scholars have analyzed its status as a composition of Karl's many stylistic achievements, but declares the well-read Metcalfe, "the sounds and how they work together — that's miracle enough."

At 30 singers, Orlean is about half BCSS' size, and therefore typically oriented toward a different repertoire — a fact that has allowed the two Burlington choirs to concert

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countersuit and a frog princess) as well as a lot more doing.

Taler first encountered fairy tales through her older sister. The pair found a beautifully illustrated German book of stories in their home's attic, which the elder sibling used to inspire her versions of the tales — neither of the girls knew German. And that was all for a long time. "Like many people I discarded the stories I grew up," Taler says in a phone conversation with Seven Days. "I didn't think I had much of a nostalgic interest in fairy tales."

Only after Taler had children of her own did the darkness of certain stories nearly hit home. She recalls "The Juniper tree" in particular in which a stepmother despatches her

stepson and is later killed by a falling millstone. "This is not something you'd want to read to a 3- or 4-year-old," Taler says.

More significant than their surface-level violence and obscenity though is the arena that fairy tales can provide for thinking about complex moral and ethical situations. Taler describes "Beauty and the Beast," for example, as contemplating the dividing lines between nature and culture, and asking questions about more potent compassion and encountering "The Other." Taler references the work of scholar Bruno Bettelheim as a Freudian thinker who argued that the mind of a child is a

ONCE UPON A TIME BY J.P.

PHOTOGRAPHY

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# Translator David Hinton Retains the Mystery of *I Ching*

BY MOLLY ZAPP

**"A**sks anything you want, and we'll see what happens," says David Hinton on his sunny porch in East Galien. He rolls three quarters and writes down their corresponding values: three for heads, two for tails. The much-loved translator, composer and poet recently translated *I Ching: The Book of Changes*, the classical Chinese book of wisdom, and has agreed to do an *I Ching* reading for this reporter.

"[The *I Ching*] is very philosophical, so the more probing your question is, the more relevant the answers will be."

## BOOKS

Hinton says *I Ching* is what he asks questions — "Should I finish my articles in the next couple days — hoping that ancient Chinese wisdom will confirm that I should play outside in this unusually warm autumn instead of work."

The original *I Ching* consisted only of 64 hexagrams, or figures composed of six horizontal lines. Their corresponding names and interpretations were added over the centuries, with the canonical *I Ching* completed around the third century BC. Other English translations of the classic text include creative commentaries and historical context; Hinton's version is notable for its elegant simplicity, and for its ability to return, instead of explain, the mystery of the text.

Hinton has the background for the job, having extensively translated classical Chinese poetry and philosophy, including Tao Te Ching. Also the author of a machine-readable called *Inner Musicians: A Field Guide to Mind and Landscape* (2002), he has received a Guggenheim Fellowship and multiple fellowships from the National Endowment for the Arts.

After rolling the three coins, Hinton tallies up the values for each roll and consults his book to find and draw the corresponding lines, which represent trigrams yin (a line with a gap in the middle) and yang (a solid line). Once he's done the six times, we have the hexagram, which leads us to *I Ching* 85: *Adornment*. Hinton begins the interview by reading from his annotated commentary.

"Adornment is when a sage



IT'S A VERY  
DIFFERENT IDEA  
OF THE COSMOS.  
IT'S THIS  
CONSTANT  
UNFOLDING.

DAVID HINTON



adorned peace and prosperity as given horses in large numbers and meets the emperor three times a day? Boy, I don't know how to apply that to your question. Do you?"

**SEVEN DAYS:** Well, I don't think it's advocating procrastination.

**DAVID HINTON:** No, it's advising, so the first thing is, yeah, do it. In [ancient] Chinese governing, emperors had

lots of advisors, and the advisors were supposed to tell the emperor how to act. Often, if they told the truth and were critical, they'd get in trouble. So this is saying that advisors who advise peace and prosperity, if they tell the truth, are rewarded — that's how things should be.

**[Reading or]** "Trust everything. What could there be to expect? I mean, if you live deeply enough, which is responsible to do, life, everything, is so

wordless that, what do you have to gain or lose? Almost nothing. It's so small compared to the sheer wonderfulness of everything, of being alive, that it doesn't matter that much. That's a pretty difficult place to get to."

**SD:** What were the original meaning and interpretation of the *I Ching*?

**DH:** The *I Ching* is complicated because it was so early in the language. It was the first real book. It's not clear what its original meanings were, and even meanings of words sort of evolved over time. It's this sort of ur-text, the place where words got their meaning, but since it's the first one, people weren't sure what that meaning was. It came to be read, over the centuries, according to how people were thinking at the time.

They say that the very, very earliest meaning of it was had to do with sacrifices and things like that, and that it evolved into this wisdom text. Even in Lao Tzu's time, in 600 BCE, people would have been reading this in a Taoist way. I'm describing to you



**SD** You write in the introduction about early efforts to use *I Ching* for practical purposes. How can contemporary readers view or utilize the book?

**DB** [The *I Ching*] has a deep ecological worldview. In the West, humans are seen as separate from the rest of existence — [that view] says we're made from spirits, from different stuff than the earth.

*I Ching* is always kind of universal, lets you think about your life and how to move forward. Sometimes notices that there's someone controlling your fate and that you can have access to that [through prayer and such], but *I Ching* assumes that you're part of the process of change, all it's doing is telling you where you are in that changing, and how to think about the whole situation.

It's a very different idea of the cosmos, it's this constant unfolding. The West says that God created everything and controls it — that's the kind of male thing — and this is a more female thing, that everything is growing from the inside. So you're just saying, How are things growing, and how should I think about it?

I think the ancient Chinese thought

of this more as philosophy, rather than fortune telling. This book sort of helps you [find that] other way of experiencing reality as you being part of this flow of change, in your everyday life. It helps you think about how to cultivate wisdom in this other way to live, of seeing the world, which is the same reality, just seeing it differently as this generative process of change.

[One could read this] in general as a wisdom text, the same way you could read Tao Te Ching. Which is the most translated book in the world — because you want to understand life a little deeper. I hope the introduction assists you, and then you just have to keep reading, like any good book, and then maybe it leads you to Tao Te Ching. If you sit and read the two of them, you should really get this other way of thinking about things.

But other than that, I mean, what good is that? Maybe it's as good as all. What good is philosophy, what good is thinking about your life? [Laughs.] I don't know. I don't know. ☺

## INFO

*I Ching: The Book of Change*, translation and introduction by David Hinton. Fennel Street and Grace, 162 pages, \$20

## Burlington Music Groups

peacefully for the past four decades. Metcalfe notes that the Miss "stands up no matter how you do it," but O'Leary's side suits it well by not over-whelming the 20-piece orchestra, with approximately one musician to a part.

His soloists will sing, including soprano **SHARV KENNEDY** and tenor **ADAM HALL**. That eleven member **BILL HARRIS**, a bass, notes that the Bummer exists in much loved by choruses because it's "two-thirds church, as opposed to solo, mezzo." Harris, who has sung the work at least three times, describes it as having "that conspiratorial hollowness of Bach," that "lizard mode" from which Bach "always brings you home." Even misheard as this "unassuming, unassuming piece of music" leave him tearing his腺体.

Tenor **BOB HARRISON**, who sings in both chorales and voiced the Katerbach ambassador to the K&S concert — Harrison is a natural cultural official in the United States Foreign

Service — sings up the two opening choral performances. The B&S "is in a language no one understands, but it's very accessible music in a modern Western idiom," he says. The O'Leary concert, by comparison, he says, will be a "spiritual experience" in a church — College Street Congregational — featuring "that Bach exuberance." Luckily, audiences won't have to choose between them. ☺

Contact: [blj@sevendayvt.com](mailto:blj@sevendayvt.com)

## INFO

O'Leary Singers presents *Baroque Masses in 8 parts* Friday November 12 7:30 p.m. at College Street Congregational Church in Burlington. \$20. [sevendayvt.com](http://sevendayvt.com)  
LVM Springboard Orchestra performs *Baroque Masses in 8 parts* Saturday November 14 7:30 p.m. at the LVM Recital Hall. Free. Burlington Choral Society performs *An Evening Glory* Friday November 20 7:30 p.m. at the LVM Recital Hall. Long Music Center in Colchester. \$20-25. [sevendayvt.com](http://sevendayvt.com)

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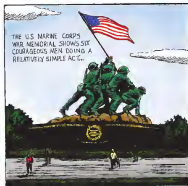
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## Once Upon A Time 4 PAGES

something could be of emotion."

"They may look innocent and sweet and peaceful," says Tatar, but there's a lot going on there. [There's] a lot that they have to work through that they can't put into words."

Given the gravity of the stories' themes, as well as their role in German culture, Tatar was shocked when she discovered that folktales were nowhere to be found in the 20-page reading list of her graduate

German literature program. Despite the global reach of that country's folklore, it wasn't considered worthy of academic analysis at the time," she says.

Perhaps unexpectedly, Tatar is not afraid of folk stories being lost to time and paradigm shifts.

"I don't think we're at all in danger of losing these stories because they speak to themes that are so central to the human condition," she says. She explains that the Brothers Grimm recorded

—to not change it," Tatar claims. "The bottom line is in times of crisis, those stories become more important than ever because we use them to negotiate our values."

The professor concedes, however, that rural environments may still be somewhat more conducive to perpetuating a robust storytelling culture.

"When you have a slightly slower metabolism in the world around

you, stories become all the more important for connectivity and community," Tatar notes. "Once things speed up in the way that they do in urban areas, you just have less of an opportunity to use the story as a mode of connection."

At this week's conference, Tatar will deliver two talks: "The 'off Topic': Entering the Woods Through 'Fairy Tales' on Friday afternoon and "Telling Lies: Storytelling and Narrative Capacity" on Saturday morning. The two other speakers are William Cronon, professor of history, geography and environmental studies at the University of Wisconsin-Madison presenting "The Pa. Time Memory and Storytelling in the Making of an American Place," and Wendy Dergert, a history of religions professor at the University of Chicago, on "Myth, Reason and Rationality: The tale of the Clever Wife." ☐

other speakers are William Cronon, professor of history, geography and environmental studies at the University of Wisconsin-Madison presenting "The Pa. Time Memory and Storytelling in the Making of an American Place," and Wendy Dergert, a history of religions professor at the University of Chicago, on "Myth, Reason and Rationality: The tale of the Clever Wife." ☐

Contact: [natchel@wisc.edu](mailto:natchel@wisc.edu)

### INFO

The Vermont Humanities Council Fall Conference, "Why Do Stories Matter?" is Friday and Saturday November 10 and 11 at the Dudley H. Green Center UVM in Burlington. The conference is sold out, so to be added to a waiting list, visit [vermonthumanities.org](http://vermonthumanities.org).



**I DON'T THINK WE'RE AT ALL IN DANGER OF LOSING THESE STORIES BECAUSE THEY SPEAK TO THEMES THAT ARE SO CENTRAL TO THE HUMAN CONDITION.**

MARIA TATAR

their fairy tales in large part due to fear that the stories would disappear as industrialization and urbanization took hold, a sea change compatible in magnitude to this century's digital revolution.

So many major sectors of the economy have just sort of dropped out," says Tatar. "Remember travel agents?" But, if the internet has threatened jobs, its only offered new portals for fairy tales, she says. Tatar aligns herself with anthropologist Claude Lévi-Strauss, who believed that every version of a particular story belongs to the cultural legacy—even she says, something like a Chanel No. 5 ceremony oil that riffs on "Little Red Riding Hood."

"The only way we can tell a fairy tale is to keep telling the same story over and over again

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## Dear Cecil,

What if the Cuban missile crisis had gone badly?

Karl Young

In confident human society would have survived, which I assume is your main concern. Even if things had gone off the rails and the odd Mike popped off here and there, I think cooler heads would soon have prevailed. But that's easy to say now. For a week in October 1962 the whole planet was wondering if Cold War antagonism was about to lead over into nuclear Armageddon.

Everyone knows the story: US spy plane photos reveal Russian nuclear-missile bases under construction in Cuba, Kennedy orders a blockade of the island and demands the missiles' removal, six tense days later, Khrushchev concedes. What's better understood now is how little Khrushchev had thought through the steps it might all play out. He needed some sort of guarantee that the USSR's only intercontinental missiles could buy him, and he hoped he could rattle the Americans by giving the medium-range missiles at their disposal. The Americans were startled, all right. Despite the confidence of Defense Secretary Robert McNamara that the new deployment didn't change the balance of power, the Joint Chiefs of Staff initially supported some sort of omission of Cuba

in responding. It was only after a full week of deliberation that Kennedy was able to sell the blockade idea instead.

Why didn't it go worse? Most obviously, neither side was crazy enough to want to precipitate the end of the world; it was pretty obviously acknowledged by both first detouring a nuclear bomb would be a disaster for all involved.

This was particularly plain to the Soviets in 1962, when the US warhead stockpile was nine times the size of theirs (They'd catch up over the next 15 years, and by 1976 were out in front.) It was openly known by both governments that even if Russia were to launch all its missiles in Cuba, it couldn't take out the US's capability to obliterate the USSR in response. So while theoretically we might have suffered massive loss of life, the chances of the Soviets purposely ordering the all-out attack needed to accomplish it were low.

Beyond that, historically speaking, there simply haven't been many progressive wars — i.e., ones where, and among high international tensions, one country strikes first for fear of becoming a target itself. By this standard, arguably the only cases since 1861 that qualify would be World War I,

the Korean War and the Arab-Israeli war of 1967. Empirically it seems fairly difficult for governments to pull the trigger (to speak), even when they're under serious threat.

Nonetheless, it was a scary time, with every opportunity for the shit to hit the fan. During the last days of the standoff, 60-plus B-52 bombers were in the air carrying nuclear payloads at any given time, one technical or communications glitch could have meant catastrophe. A Russian submarine lost communication with the surface, assumed war had broken out and almost launched its two nuclear torpedoes. According to an Air Force vet who's only recently come forward, at one point launch orders were sent by mistake to US missile bases at Offutt. The crews didn't comply any because a commanding officer noticed enough irregularities to protest to investigate further.

So let's say the worst happened. An overconfidence of their made the wrong call, or Kennedy listened to his military advisors. If the US had invaded, we might have walked into another Afghanistan. Bay of Pigs-type fiasco — the Soviets had four times as many troops on the ground as the CIA thought at the time — but most likely no nuclear clouds.

If either side did go nuclear, though, accidentally or not, then we've got a whole different picture. The emergency decision called the Single

Integrated Operational Plan provided the US military command with a potential list of thousands of targets in the Soviet bloc and China. The first tier of targets included missile launch sites, airfields for bombers and submarine tenders. Cuba had all of these, making it an obvious place for an early attack.

Again, if the Soviets had struck first, it's likely the US would have been able to retaliate, but that's little consolation. US satellite states crumbled developed under the (one superpower) while program had proved largely useless in testing. Despite optimistic government projections 1980s instructing officials on how to wash radioactive particles off their potatoes, our country's population would have been immediately reduced by 20 percent if a third of Soviet missiles had hit their targets. If all of them had hit home, half the population would have been after the first deaths from fallout, cancer, starvation, etc. Of course, any retaliatory or offensive meant things probably would have been all grimmer as the Soviet end.



That said, it's unlikely either side would have launched its full arsenal. A few tactical bombs might have gone off, there might have been a ground war in Berlin, possibly there'd be several million fewer people around now. But ultimately, that's not really the point. It was in neither state's interest to escalate. Thus, unfortunately, we can't hold true for today's conflicts — but that's another topic for another column.

### INFO

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the On the Edge Reader, 116 S. Wacker, Chicago IL 60607, or [cecil@bladder.com](mailto:cecil@bladder.com)

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## 'Til Kingdom Come

**"S**o, do you get into Burlington much?"

"Rarely lately, but all the time in the '60s when I was in running school and commuting to UVM. And Jacob and I would go to Burlington often in the early years of our marriage, to have to handle."

I was conversing with Gail Shipley, who sat beside me in my taxi. We were on route to UVM Medical Center for an important medical test. Later in the day, I'd be driving her back to her home in Glover.

Along behind us was Gail's daughter, Freddie, who had recently moved in with her aging mother. Not every parent has a grown child able to step into such a caretaker role; for those so fortunate, the assistance can be immensely helpful, an inseparable heart for both body and spirit.

"What kind of music did you and your husband enjoy?" I asked.

"Oh, jazz—that would be blues, Mass and Mass. Jacob was crazy for Steve Ray Vaughan and Buddy Guy."

"Aren't I think Buddy Guy is coming to Vermont again?" Freddie said. "Maybe the Paramount Theatre in Rutland?" We should go."

Gail smiled. "Yep, I'll get out my dancing shoes."

From her wheel seat, I gathered that her condition precluded such an outing. Not any time soon.

Fading fatigue accompanied us as we drove, past its peak but still blossoming gold and yellow in the morning sunlight and wind. I was enjoying the company of these two generous women. Gail shared stories of life with her late husband and of his time in the Rare granite quarries below that opened a family history in their home. Freddie told me of her musically gifted teenage son who could play "just about any instrument you put in his hands." One of

my favorite aspects of the job in the context I have with rural Vermonters, and Gail and Freddie were bits of the earth's examples of "Kingdom folk."

I dropped them off at half past 10, and they called me back at noon. As we pulled out of the hospital lot, I said, "Gail, check out this radio station!" Piddling with the knob, I explained that I listened to my cab a couple of months ago—and infectious telepresence that I am—discovered only last week that it came with free satellite radio.

B.B. King came on, singing about the thrill that was gone. "This whole channel is blues 24-7," I pointed out. "Pretty cool, huh?"

"I love it," Gail smiled, and began singing along and gently bopping in her seat.

We listened to the blues and chatted along the highway and up Route 300 through Waterbury Street and Morrisville, while Freddie in the back teased with her two kids. As we approached Wilton, I asked Gail about her family's heritage and where they moved in the Green Mountains, a question I would immediately regret.

"My people have been here since the 1800s, Norwegian and English stock. We've done the geological research. Nowadays, of course, they've stopped letting white people into the country, just the Asians, the Africans and the Hispanics. Under Obama?" This came out of nowhere. It didn't quite register in my brain.

I asked, literally, "Are you talking about the country's immigration policy?"

"It's, what kind of country can't secure its own borders? The Mexicans are just

pouring across. And those women who sneak in for a day to give birth!"

In the interview room, I saw Freddie shake her head. She might have also rolled her eyes.

"You know," I said, "that illegal immigration is down since President Obama took office, and that he has deported far more illegal aliens than Bush ever did?"

"That's just plain wrong!" Gail countered. "I don't know where you're getting your facts!"

"I think you've been watching too much Fox News."

"No, I watch MSNBC, too. I consider it a pro-research. The liberals are destroying this country. They have no morals. They go against God. Do you know that Obama supports gay-birth abortion? That's just evil!"

"Look, I'm not pro-abortion, either. I just don't think a woman

who makes the tough decision to have an abortion should be locked up in jail. Or the doctor who performs it, for that matter."

"What do you mean?" Gail asked. "Nobody wants to put anyone in jail. The problem is that the Supreme Court legal abortion."

Gail's reasoning had me dumbfounded. "What? That's the whole point. Either abortion is legal or it's not."

"You just haven't talked to pro-life people. I think the same with homosexuals. You think they'll stop with marriage? The homosexual agenda goes far beyond that."

And so, and so I was in the thick of it. Words spewed from my mouth, strongly of their own accord. Back and forth

we went. I truly wanted to shut up, but I couldn't find the off switch.

As we turned north on Route 16, Gail brought up the Bible. She believed our country is doomed—doomed—because we've stopped following the word of God. The bible did not see the best.

"You know what I think?" I smiled. "Anyone can talk about Jesus. How about trying to live like Jesus. You know, with love and compassion toward our fellow man?"

This was one officially the most conversation I had in years. We reached Glover, and I pulled onto Gail's rural driveway. I remembered the house from earlier that morning: a scorching old farmhouse that had been expanded through the years. I looked it over at Gail, but she wouldn't meet my eyes. She looked totally dejected and I felt the same way. She quickly stepped out without uttering a good-bye. That line, perfectly suitable for the rest of the road trip, had gone awfully wrong in the last 10 miles. This is why I don't talk politics with my mom," Freddie said. That happened the way still in the cab. Cloning out, she added, "Thanks for the ride, and it was nice to meet you."

As I backed out of the driveway, the spell broke. In a flash, I recognized the error of my ways. Gail's belief system was extreme to her personal identity, far more than was true for me. I knew that reaching her ideas would hurt her feelings, but still I kept it at heart. And worst was the extension of the entire argument, my hypocritical conviction of Jesus, in which my actions, precisely behind my words, I had spoken unkindly to God, with a stark lack of love and compassion.

I smiled and started the taxi back to Burlington. Next time, I would, I'd do better. ☺

All these stories are true, though names and locations may be altered to protect privacy.

### INFO

Hackie is a twice-monthly column that can also be reached [hackie@vermontpost.com](mailto:hackie@vermontpost.com). To reach Jennifer, email [hackie@vermontpost.com](mailto:hackie@vermontpost.com).

### ONE OF MY FAVORITE ASPECTS OF THE JOB IS THE CONTACT I HAVE WITH RURAL VERMONTERS, AND GAIL AND FREDDIE WERE SAIL-OF-THE-EARTH EXAMPLES OF "KINGDOM FOLK."

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# GONE TO CAROLINA

Can Sanders win over the South?

STORY AND IMAGES BY PAUL HEINTZ

**S**tanding in the foyer of the funeral home she owns in Greenwood, S.C., Anne Parks traced last Friday morning to wrap up a phone call with a relative of a prospective client.

"Why don't you come on in here and we can sit and talk about it," she said, offering to pick up the deceased at a local hospital and settle on the terms later. "We can work it out."

Parks, who has spent 17 years in the South Carolina House of Representatives, hung up and took a seat on an overstuffed couch in the parlor. She recalled the time, in May 2007, when a United States senator named Barack Obama asked her at a Democratic Party dinner what it would take to earn her endorsement.

"I said, 'Just simply come to Greenwood,'" Parks recounted. "I don't

think he actually knew where Greenwood was located."

But the next month, Obama found his way to this small city of 22,000 in the northeast corner of the state, and shook hands with some 48 people gathered at the Greenwood Civic Center.

"It was a gloomy day. It was raining. And he had said that he hadn't had much sleep and he didn't feel the best in the world," Parks said.

That changed near the end of the race—and great, when Edith Childs, a member of the county council, launched into her signature call-and-response, as she was known to do in local political rallies.

"And up?" she called.

"Ready to go?" the crowd responded. Parks recalled Obama's reaction. "We first he looked like he was kind of confused. He didn't know what was going on," she recounted. "By the end of the

chant and the cheering, he was fired up and ready to go."

Within months, Childs' chant had become a staple of Obama rallies from Our Mission to Nubia to Las Vegas—and the story of Greenwood had become a symbol of his long-shot campaign.

"It shows you what one voice can do," the former president would say. "One voice can change a room. And if a voice can change a room, it can change a city. And if it can change a city, it can change a state. And if it can change a state, it can change a nation. And if it can change a nation, it can change the world."

Obama would go on to defeat then-senator Hillary Clinton in the Iowa caucuses and then lose to her in New Hampshire and Nevada. In South Carolina, he pulled off a stunning upset, beating the former first lady of Arkansas 55 to 37 percent.

Here in Greenwood, Obama walked away with 70 percent of the vote—a result that Sen. Flory Ndabane (D-Greenwood) attributes to the vote he paid the city.

"People say it's good to hear you," says Ndabane, a former mayor whose downtown office features a photograph of him with the president. "But when you take time out to come to these rural, small communities, people think a lot about that."

Eight years later, another U.S. senator is hoping to replicate Obama's come-from-behind victory and defeat Clinton in a state she's traversed since her husband, Bill, won it in the 1992 primary. But the senator Ilhwa Sanders of Wisconsin, last's made much headway in a plant Workshop University professor Scott Hoffman calls "Clinton country."

A poll Hoffman released last week showed Clinton leading Sanders 71 to

15 percent in South Carolina, which is scheduled to hold the fourth presidential nominating contest, on February 27. More than a third of respondents said they were not familiar enough with Sanders to form an opinion of him.

"Before the presidential campaign, nobody really knew about Bernie," says Nicholson, who quietly supported Obama in 2008 but is undecided about 2016.

In particular, the white, Jewish Vermonter with an unmistakable Brooklyn accent is struggling to win over African American voters, such as Parks and Nicholson. According to

## MILL TOWN BLUES

By the time the financial crisis crippled Wall Street in 2008, globalization and automation had already taken their toll on Greenwood. The once-thriving textile town, 20 miles from the closest interstate, had been losing its mills for years. An Obama task force, it was being said, was in the works.

By 2010, Greenwood County's poverty rate had more than doubled, to 24 percent, according to the *New York Times*—the steepest increase of any county in the country. Three years

later, Obama's North American Free Trade Agreement for his town's most and, by extension, Hillary Clinton, whose husband agreed it one late in December 1993. Amid his feelings about Clinton, who opposed NAFTA and took against it on the money, Harris made a blunder. "I'm crying to think," he said. "There's no way of doing this."

Five minutes later, something clicked. "It is the guy with the curly hair!" said Harris, adding, whatever white man wearing faded jeans and a long-sleeved shirt. "I look like him."

Up the road from Harris' gun shop, Capers McGrier looked stressed as he

As in much of South Carolina, race remains a sensitive subject in Greenwood, whose population is evenly split between blacks and whites. Only recently did the city get behind an effort to replace the plaques on its American Legion war memorial that lists the dead as either "whites" or "colored." But the plaques still stand on Main Street because state law prohibits the alteration of certain monuments without the legislature's imprimatur.

Greenwood is also deeply conservative. McCab's Book Store & Office Supply has a section devoted to presidential candidate memoirs—from Ben Carson to Marco



Raquel Parks



David Foyel Nicholson



Raquel Parks



Raquel Parks



Capers McGrier



Ralph Wise



Capers McGrier

Stoffman's poll, Clinton leads Sanders 59 to 14 percent among black South Carolinians. That's a problem in a state whose Democratic primary electorate is expected to be more than 50 percent African American.

Though Sanders has received significant success in winning communities of color—in his South Carolina staff is more than half black—many African Americans in Greenwood sit throughout the state say they're inclined to support Clinton because they know her better.

"I'm kind of thinking that I would like to go with Hillary Clinton," says Parks, who has not formally endorsed either candidate. "I'm just something about her that I think she kind of fits in with the everyday people. She has this little snarky comment in mind."

ling, its unemployment rate reached 14 percent.

These days, city boosters such as Parks and Nicholson say the local economy has turned a corner. They point to Greenwood's revivified "optima," whose two-lined Main Street features several new restaurants and unbranded ones. They speak with excitement about the new College-Palmetto plant, which will soon produce soap and disinfectant in a facility that once served as a data base factory.

But Chris Harris, who owns Apache Pools & Gas, can't so sanguine. "It's still pretty bad," he said last Thursday, perched behind a glass counter next to a row of rifles and semiautomatics. "I mean, when you own your own business and you don't take a paycheck for three or four weeks, it kind of hurts."

worked behind a desk at the car wash he owns. Three years ago, he said, he had lost the price of a wash from \$25 to \$20 because his customers told him they couldn't afford his services anymore. Life hasn't been able to ease his pains since.

McGrier, who is black, said he voted for Obama in 2008 but now considers that a mistake.

"I'm not racist or biased or anything like that but to me, the only people I helped were the homosexuals and the Muslims," he said. "They got too much. I believe people like Obama have done over the people here in America today that been here—that struggle all their life."

Like Harris, McGrier said he'd probably vote Republican next year, but he likes what he's heard from Sanders.

"Bernie just a straightforward guy," he said. "He been down low before, so he know what the common man need in life."

Rubio to Ted Cruz—but not a single volume written by a Democrat.

"They don't sell," explained owner Allen Rankin.

Even Raquel Wise, a white mom who calls herself "Greenwood's most liberal lawyer," considers Bernie Sanders might be too far to the left for his town—and his state.

"You're not going to win in South Carolina calling yourself a democratic socialist," he said, referring to Sanders' self-proclaimed political identity. "I think everybody's basically assuming that Hillary's gonna win it."

That includes Mervyn Davis, a self-declared "Bernie man, through and through" who referred to Sanders as "our last hope." Leaning forward on a cushion in his dark, cluttered house last

## Gone to Carolina

Thursday, the retired consumer loan officer humored the state of the local economy.

"Here in Greenwood, we don't have as much industry anymore," he said. "But, damn, we got a lot of banks and fast-food stores."

Davis stood up and walked into his kitchen to let his dogs loose from behind a gate. He named one a Baylon speaker, after state Rep. Childs Cobb-Thunder (D-Orangeburg), and the other, a Baylon-Britney speaker mix, after Obama.

"Our president's half-and-half, so that's how he got his name," explained Davis, a large, bearded white man who could pass as Santa Claus. "Harrish, come here! You sit down, boy! Sit down."

couple downball campaign volunteers behind Sanders and Clinton again and cheered their names.

After squabbling with host Chris Matthews over gun control, Democratic socialism and negative campaigning, Weiner stepped down from the stage, mumbled his apologies and cheered with a reporter about what he hoped Sanders would accomplish during the Watchdog forum, which would air on MSNBC.

"I think he needs to, already, introduce himself more to people in South Carolina. I think that's pretty clear," Weiner said. "I think he wants to speak to some of the issues of particular importance to African Americans. I think a lot of people in the African American community are not aware of his record or his agenda."

to win," Devine told Bloomberg's John Henkens in what seemed a moment of excessive candor. "Probably only need to win 30 percent."

Standing next to the "Hardball" set, Weiner argued that Devine had been "making a broader point," that delegates to the Democratic National Convention are awarded proportionally, so a candidate like Sanders could still win away from the Palmetto State with delegates even if he lost at popular vote.

Hallinan, the Watchdog pollster, makes a similar point.

"I don't think it was ever possible for him to win it," he says. "But that doesn't mean he isn't got delegates."

According to Jay Punsley, who helped organize a four-state tour of the South for Sanders two years ago, "His goal in South

Carolina is to just beat expectations — and right now his expectations are just terribly low."

"If he's trying to take this presidential campaign to the next round in June, it's not so much about winning here, as much he find a way to get 30 percent of the vote," says Punsley, who chairs the Richland County Democratic Party.

## FRIENDS AND NEIGHBORS

On Saturday morning in Columbia, Aaron Noble and Angela Noble strolled the grounds of the South Carolina Statehouse. After visiting the African American History Museum, they asked a stranger where



NO. 100 in Barack Obama's "Obama for America" campaign, Sanders at a stop Friday in South Carolina.



Sanders, African American minister of social transformation in South Carolina.

Though he believes Clinton will ultimately prevail, Davis thinks Sanders' presence at the race "is going to make her a better candidate." And he's confident that as South Carolinians get to know the Vermont senator, they'll realize he's fighting for them.

He predicted, "I think he's going to surprise people and get more votes than people think."

While it might be tempting for Sanders to just skip South Carolina and focus on states more demographically akin to his own, doing so would severely pigeonhole him as nothing more than a regional curio — acceptable of mounting a national campaign. Black support is crucial to Democratic candidates in a country where whites are voting in growing numbers for Republicans. In 2012, presidential nominee Mitt Romney won the white vote but lost the race. Without the African American community, Obama might have been a one-term president.

While Sanders has recently flooded South Carolina with resources — this week his campaign staff is scheduled to grow from 29 to 40, according to state director Christopher Covert — a recent remark made by senior strategist Ted Devine seemed to contradict Sanders' stated commitment to courting black voters.

"We don't have to win 50 percent of the African American vote in South Carolina

to win," Devine told Bloomberg's John Henkens in what seemed a moment of excessive candor. "Probably only need to win 30 percent."

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When Sanders took the stage in Ryman Auditorium last night, moderator Rachel Maddow wasted little time before addressing the matter of race. Noting that his home state is 95 percent white, she asked whether Sanders had "enough real-world experience with the issues that racial minorities face" to connect them to vote for him.

"I believe I can," Sanders said, citing his involvement in a college student in the civil-rights movement. "But more importantly, I think I have the economic and social justice agenda now that, once we get the word out, will, in fact, resonate with the African American community."

After Rick Warren Master proclaims unscripted Sanders at a Phoenix, Ariz., conference in July, he was mocked by many younger black conservatives for

they might limit the flagpole that served and filmmaker first Newcomer climbed in June to tear down the state's Confederate flag.

The Nobles, who live in Burlington, N.C., recalled the July day when South Carolina legislators voted to lower the flag for good.

## THIRTY PERCENT

Ninety miles southeast of Greenwood, on Watchdog University's leafy campus in Rock Hill, S.C., Sanders was preparing for the first Democratic candidate forum in the South.

Campaign manager Jeff Weaver, a native of St. Albans and Hingham, Vt., had been tasked with representing Sanders on a pre-forum panel on MSNBC's "Hardball," which was airing live from a television set temporarily crisscrossed on a lawn in front of Ryman Auditorium. Behind the panel, a



telling them, "I spent 50 years of my life fighting for civil rights and fair dignity." Their message: What have you done for me lately?

"I take issue with some of those views, because I don't think they're fair to him," commented Noble, who is 62. "He has a history and I think he has a sensitivity. He realizes the fact that while the country has made significant progress, there's still more progress to be made. And I don't think he wants to be a part of moving the country forward."

Others in Noble's generation think Sanders has a long way to go.

Introducing the candidates at the Rock Hill forum was Congressman Jim Clyburn (D-S.C.), the third-ranking Democrat in the U.S. House and one of the most powerful Black men in America. Earlier that morning he suggested, "Bernie

personally showing up." To drive his point home, he paraphrased a passage from Y.B. Key's 1948 book, *Southern Politics in State and Nation*.

"South Carolinians vote for their friends and neighbors," and Fowler, who is white, "Bernie needs some friends and neighbors to speak up for him in Charleston and Columbia and Florence and Greenville and places like that."

On Saturday afternoon, that's precisely what Sanders tried to do.

At a press conference on the northern side of town, the Vermontan introduced 16 of the 28 members at what he called his "South Carolina Leadership Team." Nearly everyone standing behind the podium with him was black. Some were state legislators, others party officials and other student activists.

also trailing Clinton at this point in the race eight years ago.

"When the African American community starts hearing from him personally, you'll start seeing the numbers shifting up," Alexander said.

## A SEA OF WHITE

In recent weeks, Sanders' advisers have said they would be moving away from the blockholder rallies that defined his burgeoning campaign last summer in favor of more intimate efforts. But on Saturday night in Aiken, S.C., Sanders returned to the format that made him a star.

"All across the country, millions of people are going to have to stand up

conservative town in which he lives, some 50 miles away.

"I don't really discuss politics with anyone but my wife," he said. "I'm an artist and a musician, so I'm already somewhat."

They were people like Trentie Hulse, a black-haired, magpie-passion, tattooed stay-at-home mom from Augusta, Ga., who brought a cardboard sign that read: "Occupy the Whitehouse! BERNIE." Augusta's Rile is known as the "BERN."

They were people like Mike Huber, an Augusta contractor and yoga teacher, who helped Hulse host her sign on the star.

"The yoga side of me says I've enlightened," said Huber, who wore an all-yellow shirt. "The more you do of our ways in the house, the more you do of our ways in the country. And he's the only one lifting us."

Onstage, Sanders faced a sea of white



suffer from being from part of a country still often said that does not mean merely live with their votes." The congressman continued, "I think the problem he's got is, if you don't have the presence of these people and you don't have to talk to them, you don't learn the words and phrases that are necessary."

Rev. Jos Durbey, a leader in the African Methodist Episcopal Church, says he's noticed Sanders making a greater effort to speak to blacks, but he wishes to see the candidate better distinguish between "racist words" and "racist words."

"He still needs to push that a little bit longer," says Durbey, first vice president of Charleston's branch of the National Association for the Advancement of Colored People. "There needs to be a sense of personal identification, and I don't think he's quite hit that mark yet."

According to Don Fowler, a former chair of both the state and national Democratic parties, "There is a lot of parochialism in South Carolina politics that requires personal attention and

"I'm here because it is clear to me — as clear to me as it is to Sen. Sanders — the strongest candidate here for African Americans," said Rep. Terry Alexander (D-Florence) led a small crowd of mostly national reporters.

In his remarks, Sanders focused on criminal justice reform, expanding access to Medicaid and fighting voter registration laws he believes are designed to disenfranchise blacks and Hispanics.

"Let me be very clear — as clear as I can be — that people who are afraid of this and fear elections, who are working overtime to deny the right of people to vote, just because those people are voters again, they are political cowards," he growled. "If you are afraid to run in a free and fair election — if you believe that your idea can't win, then get another job and don't participate in politics."

After the press conference, Alexander marched on a plume of shrapnel provided by the Sanders campaign and admitted that his chosen candidate faced "an uphill battle." But he pointed out that Obama was

and say, loudly and clearly. "Enough is enough!" he shouted to an enthusiastic audience of 1,200 at a University of South Carolina Aiken gym. "That this country and our government belong to all of us and not just a handful of billionaires!"

There was one notable difference from Sanders' earliest arena rallies: Introducing him on a stage decorated with giant American and South Carolina flags were three black supporters: his national press secretary, Symone Sanders, his state political director, Gernette Spivey, and Young Democrats of America Black Caucus chair Kelland Givens.

"When people and me why I support Bernie, the answer is very simple for me. He has the power," Givens told the crowd.

The diversity onstage, however, was not reflected in the audience. In a county where blacks make up more than a quarter of the population, mostly white supporters filled the bleacher seats. They were people like Henry Wayne, a retired firefighter for the U.S. Army, who has completed about the

people, but he was speaking to a different audience.

"While we can applaud ourselves on the progress we have made in overcoming racism, everybody here knows that we still have a long, long way to go," the senator said. "What I am talking about are people like Sandra Bullock and Michael Brown, Thane Ross, Eric Garner, Walter Scott, Freddie Gray and many others, who died at the hands of police officers in a police custody."

Sanders did not refer to his last ones. He had learned the names of the fallen African Americans by heart.

"That's real reality exists today," he said. "And my friends to you is that, together we are going to end institutional racism in America, and we are going to make sure reforms to a broken criminal justice system."

With one voice, it seemed, he hoped to change a room and a city and a state and a nation.

Sanders was fired up and ready to go. @

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# YOUTH MOVEMENT

Burlington's Luis Calderin looks to capture young voters for Bernie Sanders

BY DAN ROLLES

If Sen. Bernie Sanders (I-Vt.) wants to become the 43rd president of the United States — or even win the Democratic primary next July — he'll need to score big in several key voter demographics. He'll need support from women. He'll need to rally minority voters. And, perhaps most critically, he'll need to win the youth vote — which means mobilizing young people to the polls. That last one might be especially tall order.

Since 1964, 18-to-24-year-olds have voted at lower rates than all other age groups, according to a 2014 U.S. Census Bureau report by Thom Filo called "Young Adult Voting: An Analysis of Presidential Elections, 1964-2012." What's worse, the report suggests that young adults' tendency to vote is steadily declining. According to the study, 50 percent of eligible young people turned out to vote in 1964. That number dropped to 38 percent in 2012. Kids today register?

Despite the trend, Filo notes spikes in the youth vote in certain presidential election years. In 1992, young voters turned out in droves, selectively speaking, to cast ballots for Bill Clinton. Following the lowest turnout since 1964 in 2000, the percentage of young voters hitting the polls peaked at 44 percent when Barack Obama was elected in 2008. Clearly, when they deem to rock the vote, young voters can have a significant impact on elections. The question is, will America's young voters stick with it?

That's where Luis Calderin comes in. The Burlington resident is the site, culture and youth vote manager for the Sanders campaign team. His uniquely challenging task will put his years as a brand manager, marketing whiz and general culture maven to a supreme test. The position also finds him coming full circle.

Calderin, 41, is the eldest son of Cuban immigrants and the first person in his

family born in the United States. His parents fled the Castro regime in the 1950s, only to land in a modest townhouse sitting — Miami during the reign of the so-called Cocaine Cowboys. In the '80s, the city was among the most violent and crime-ridden in the country. So Calderin's mother moved her children in for free Miami Beach streets as she could — literally and figuratively.

Working their way up the East Coast, Calderin and his family reached the frigid, hip-white haven of Burlington in 1986. It was not a smooth transition for a kid who had only ever known concrete jungles and palm trees.

"Culturally, ethnically, Burlington was a very different place in 1986," says Calderin over coffee at a Burlington café. "And for a street kid from Miami, it was night and day."

Despite his culture shock, Calderin found a safe haven: the teen center at 242 Main.

That faded space in the bowels of Burlington's Memorial Auditorium is now known mostly as a hardcore punk club. But in the mid to late '80s, 242 Main was a vibrant hub for the city's youth, offering a wide array of after-school programs largely planned and supported by kids themselves. Most of the riffs: The teen center was under the sign of the Mayor's Youth Office, a kid-oriented extension of Burlington city government created by then-mayor Bernard Senneker.

"I came from trouble," says Calderin. "But 242 Main kept me off the street. It kept me out of trouble."

You can bet that story came up when Calderin interviewed for his current position in the Sanders presidential campaign. He had another at, too, having grown up down the street from Sanders and his now-wife, Ann O'Mara Sanders. Then Jane Braxton, he headed the youth office and was, along with Kathy Lawrence, one of

the primary adult supervisor in the early days of DJ's life.

Children become fast friends with the neighboring Dracoli kids, in particular Drew Dracoli. The two also have a work history in common: Calderini has done separate stints as a brand manager for Burton, where Dracoli currently works. Dracoli nicknamed Calderini for the position in his nephew's campaign.

"Bernie has always been passionate about the arts and creativity, and I think Luis epitomizes that, as well," Dracoli says. "He's outgoing and well spoken. He's a great people person, so putting him in a position where he goes out and meets people all over the country, he's a great representative. He's a perfect fit for the campaign."

Despite Calderini's personal connections to Sanders, his appointment in Bernie's camp as executive AD of his fundraising personal and professional interests helped prepare him for the job.

In high school, Calderini became interested in radio. He learned the ropes at University of Vermont student-run station WDEV 90.1 FM, where he became the youngest DJ in the station's now 60-year history. Then hobby led Calderini to Emerson College in Boston, where he received a degree in communications.

Likewise, Calderini's sharp sartorial sense inspired a store specializing in New York City fashion after college. Trade in always deeper. Those days, you'd get to spy him in a sales-fitting desk and he'd instantly go by his very frame. He typically taps his look with a punny hat, then back to frame his angular face and short eyes.

Calderini backs up his aesthetic instincts with a strong background in marketing, including work at the now-defunct Burlington design firm JDK and the Fox actors-sperm brand in California (live.com company). Okay? Okay? Is ideotype firm specializing in music, restaurants and promotions, as well as the client lists as Burlington's Heliose & the Street Fairs and Joseph Francis.

Calderini is still passionate about music, and in his free time — increasingly rare — he's a widely respected club DJ at Burlington. He's also a founding member of Friends for A-Day, the local nonprofit that does charitable arts-related work with Burlington youth in the name of late DJ Andy Warhol, who was one of Calderini's best friends.

Given his professional credentials and varied personal interests, Calderini, a father of two, is well suited to be Sanders' point man on the youth vote. He doesn't seem intimidated by the scope of his new gig. But he's the first to admit that the task before him is unlike anything he's tackled before.

"Everything is so much bigger right now," Calderini says.

Since he's essentially making about the size of the free world for the next

four or eight years, that's probably an understatement. And it's hard to overstate how important youth voters, and hence Calderini's efforts, will be to Sanders' chances of winning.

Anthony Gargiulo is a political science professor at UVM who specializes in mass media, elections, campaign finance and political parties. He's published four books, among them *Harry Potter and the Millennium*. Research Methods and the

Most Potent Enemy Sanders faces is winning the youth vote epidemic.

"We live in an incredibly cynical time, and all it takes is a little nudge from more cynical commentators than to make people think it isn't worth it," writes Gargiulo.

So how does a candidate attract excitement and translate buzz into votes? According to the UVM prof — and history — it's all about superior organization.



Clockwise from top left: Luis Calderini with Mark Rutledge, between them Richard J. O'Brien. Calderini with Sarah Silverman.

John of the *Magpie* Generation (2002) and *Living American* (2004). A *Diagnosis and Prescription for a Middle-Class Democracy* (2011). Gargiulo says that the youth demographic is paramount in elections, particularly for candidates such as Sanders, who even outside the mainstream.

"Given that younger voters are the segment of the population that seems to get most excited about insurgent candidates, this group is most important for him," he writes.

In the early going, Sanders hasn't had much trouble gaining acceptance, as attested by his popularity as a social media, his raft of high-profile celebrity endorsements, and the thousands who have flocked to his rallies and speeches. But Gargiulo cautions that buzz is not enough to swing an election. Howard Dean, for example, had plenty of buzz before he went down screaming in 2004.

"Social media and excitement can only take you so far," he writes.



"Part of the story with Obama was that they had an extremely sophisticated organization that was able to reach us in a personally contact a large number of young voters," Gargiulo explains. Exit polling in 2008 highlighted stars born out the importance of those tactics.

As Calderini's job title implies, arts and culture are the foundation of Sanders' organizational strategy for engaging youth voters. On the arts beat, one of the programs Calderini is organizing is a call to artists to produce unique future iconography. "The Art of a Political Revolution: Artists for Bernie Sanders 2016."

"This campaign is not about Bernie," says Calderini. "It's about the people and the issues. So what we did not want to do is make a bunch of pictures with his glasses and his hat."

No doubt. The fans who are busy producing unofficial, hooded Bernie-shirts have ensured there's no shortage

of such images. So, taking a different tack, Calderini is asked out to artist friends and asked them to produce pieces inspired by Sanders' policies. Among the 30 or so artists he recruited are Burlington painter Greg Nye, Portland, Ore., graphic designer Aaron Drach, and Dallas-based contemporary artist John English. The resulting art exhibit will tour the country and some of the pieces will show up as limited-edition prints and other swag sold on Sanders' website.

Another of Calderini's duties is curating and coaching celebs to preach the gospel of Bernie. Sanders has secured a startling number of high-profile celebrity endorsements given that early stage in the campaign, including ones from musicians Kiefer Sutherland and the 10.1 Hot Child Peppers, and actors Susan Sarandon and Mark Ruffalo.

That means Calderini has been keeping impressive company in recent months. "I've met some pretty incredible people lately," he says. "I think of my role [in the campaign] as camp counselor at Camp Political Revolution. I meet them, and we discuss what issues are important to them and how they can speak to those issues on our behalf."

Communicating art while keeping the blues of Will Ferrell on message could be a full-time job. But those efforts are just part of Calderini's larger mission of managing the youth vote. His task is not just to mobilize young voters and help organize groups on college campuses, but to tap the pulse of American youths and find out what's most important to them.

That mission was clear when Sanders held a digital town hall at George Mason University in Virginia. The student-focused meeting was broadcast online to colleges in every state in the U.S.

The meeting wasn't meant simply as a platform for Sanders to make his case for becoming president, Calderini says, but to "open the floor for students to weigh in on what they want in a leader. He stresses that involving young people directly in the election process, rather than just paying them lip service, is far more important to winning the youth vote than big parades and clever YouTube videos.

"Young people need to know that we can't do this without them, and we can't do this without them the whole way through," says Calderini. "If you want change, then we need a million kids in Washington."

Calderini is keenly aware of just how high the stakes are in Sanders' presidential run, and of how much pressure falls on him. For him, though, some of the stakes might be smaller and more personal.

"I don't think there's ever been a DJ on staff in the White House," Calderini observes. Then he grins and adds, "I want to be First DJ." □

Students help, welcome a  
Shawnee-Lee family to  
Parent University



# Enrolling Mom and Dad

A Burlington School District program seeks to enroll new parents. BY KATHY A. LEE

**O**n late-November day, Ali Deng pulled the van he was driving into the Burlington High School parking lot to drop off Kharyse Lewis. Though the school day was over for the high schoolers, it was just starting for Lewis. Carrying a floral pink-and-black knapsack, the 16-year-old, 15-year-old, 14-year-old, 13-year-old, 12-year-old, 11-year-old, 10-year-old, 9-year-old, 8-year-old, 7-year-old, 6-year-old, 5-year-old, 4-year-old, 3-year-old, 2-year-old, 1-year-old, and 0-year-old were entering the school and following pink posters that directed her to Parent University.

Research has shown that parental involvement is linked to higher student achievement. Accordingly, the Burlington School District, along with community agencies, established Parent University to equip parents with the skills and knowledge to become partners in their children's education and well-being. Through the program, unit designed solely for New American or multicultural parents, many of them made out the classes, explained Deng, the program manager. That's because they are now not only in the Burlington School District but in the culture.

Several local organizations help refugee parents enroll, find jobs and adapt to life in Vermont, but little support has been available to help them navigate the

school system. Those who have little or no education themselves face an even more formidable task.

"I think it can be frustrating for New American parents that schools are so precious and wanting them to be there," said Miriam Khoshdel-Goring, the district's English Language Learning (ELL) director, "but they're not sure how to engage appropriately with schools — what's expected of them, what contributions they should make or what they might get out of it."

These needs motivated Deng to start the 30-week Parent University program last spring. It opens to parents from the Burlington School District and is free for participants. Teacher volunteers include those from Spectrum Youth & Family Services, the Champlain Valley Office of Economic Opportunity, Private Child Abuse Vermont and the University of Vermont Extension. The session costs about \$5,000 to run. AARP Vermont and the Office of Refugee Resettlement, a program of the Administration for Children & Families, are underwriting the current year.

Twenty-eight people signed up for Parent University's first session, and 12 graduated. The April-through-June

class covered nutrition education, financial literacy, parenting skills and English language classes. For the current session, the U has several new partner organizations and teachers, which allowed for additional class sessions — they ran Monday to Friday, 3:30 to 5 p.m. — and new topics including technology and substance abuse. Twenty-four people from Angolan, Burmese, Burundian, Guinean, Nepali, Senegalese and Somali families communities signed up. Class sizes vary from six to 14, and, three weeks into the program, 17 parents have attended at least one class.

If it were up to Lewis, she would have liked to leave more years of formal education. She grew up in refugee camps in northern Thailand and started going to school when she was 10. But she quit at age 17 when her parents died and she had to work and fend for herself. Life in the camp was difficult, and when Lewis was offered a chance to be resettled in the U.S. in 2006, she grabbed a "I don't want to give my kids life in refugee camps," said the mother of four.

When Lewis' older children first started school in Burlington, they would come home crying. "Not only did they struggle with the language, but they

were not used to being away from their mother all day. Back in the refugee camp, they had attended school for shorter hours and eaten lunch at home.

Over time, though, Lewis' kids adapted to their new environment at the Sustainability Academy at Lawrence Barnes in the Old North End, and they received ELL support. But when they transferred to Edmund Middle School, homework was once again a struggle. "My daughter and son said, 'Mom, we have homework. Can you help?'" recalled Lewis, who works as a housekeeper at the DoubleTree hotel.

When she saw how anxious her children were about their schoolwork, Lewis would stay up all night trying to help. She decided to approach the kids' teachers and explain their situation. "I said, 'Can you take the time to show them?'"

The teachers agreed, and her kids now have homework support twice a week.

Those days, Lewis is worried that her now-teenage children might fall into bad company because both she and her husband work — a concern that all parents can relate to. When they lived in the refugee camp, the whole community looked out for everyone's kids. But here in their new home, "there is a lot of

freedom," Levin said. She confessed to keeping the latest Xbox so the kids would stay at home instead of socializing unsupervised with their friends.

Through the ELA, Levin hopes to learn ways to provide teaching moments for her children — not by coercion but persuasion — and to explain "why we're not staying with you, why we need to go to work, why we need the money," she said.

Levin, who speaks five languages, also wants to learn professional development skills so that she can get a better job. Though she's a proficient enough in English to help interpret for business and Korean students when needed, Levin wants to improve her reading and writing skills. She also wants to acquire financial literacy skills so her family can buy a house for some things, she can't attend these specific classes because her work and public transportation schedule don't allow it.

Some parents, such as Judith Malakshian, are able to rush straight from work to class. The 34-year-old Berundian moved from a refugee camp in Thailand to Vermont eight years ago. Today, she works as a cleaner at IBM in Essex Junction and is back for the ELA's second session. Last spring, Malakshian took nutrition and financial literacy. She smiled when she recalled how much her children enjoyed her homemade vegetable pizza and fruit popicles.

For this session, the mother of three makes the 30-minute drive every Monday and Friday for the multi-topic and English education classes, respectively. She misses the first 15 minutes of every lesson, though, and is ready to frantically shout how much more she'll miss in the winter because of traffic conditions.

During a Monday class led by Elizabeth Caring, Malakshian especially wanted to know what to look for when reading her children's report cards. "So many, many things I don't know," she lamented. "I want to tell my friends to get the classes. If they don't come, they don't know."

Jon White, part of the lesson series agency Champlain Valley Office of Economic Opportunity, taught at last

spring's session and said he's now better prepared for the current one. "I was making a lot of assumptions about what people were interested in learning," he said. "I was making those assumptions based on many years of working with an English-speaking, disadvantaged community."

White, a native Tibetan who immigrated to Vermont in the early 1990s and described his experience as "awful," he said he felt compassion for people arriving from somewhere else in the world and has resolved to make his latest class as useful as possible. "I don't feel that many generations removed from my own refugee roots," White noted. "My people escaped the famine in

India with nothing."

For this session, he has made his lessons "more visual, less verbal" to cater to his students, most of whom have little formal education and speak little English. This is important, White said, as he recalled two Korean students who dropped out of his last class when the tutor prefered get a full-time job elsewhere and stopped coming.

As the university's program manager, Ding faces many challenges, including making sure that all stakeholders — instructors, interpreters and parents — remain

committed. When it came to his students who parents had trouble getting to the school, Ding borrowed a van from the Association of African Living in Vermont. When one of the instructors fell ill, instead of canceling, Ding gave an impromptu motivational class on parental involvement. He's already engaging with potential new teachers and hopes to introduce dining classes in the third session.

Ding's main concern, though, is getting the word out to parents about the classes.

"When we talk about education, it's not just from kindergarten to high school, education is more than that," he said. Parents, he added, should find out what their kids are good at and help them succeed. ☺

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# Devil's Due

Book review: *The Devil in the Valley*,  
Castle Freeman Jr.

BY MARGOT HARRISON

**M**ore than one reviewer has compared Newline novelist Castle Freeman Jr. to Cormac McCarthy. That weighty association may have helped inspire the new film based on Freeman's 2004 novel *Go With Me*—starring and produced by Anthony Hopkins— that recently premiered at the Venice Film Festival. But it isn't a very good description of Freeman's work.

Where McCarthy tends to the brilliantly ponderous, the Vermont writer is almost as terse and plainspoken as someone came. And where McCarthy untwists dark visions of the rule of tyrants here, Freeman seems more interested in rough-hewn social orders that work pretty well, glitches aside. His is the unusual time of a novelist/storyteller who sees humanity as intrinsically flawed—otherwise, what stories would we have to tell?—but rarely refers to the core.

Neither sentimental nor nihilistic, that tone has never sounded more clearly than in Freeman's new novel, *The Devil in the Valley*, in which he gives the Rust legend a woodchuck spin. The story is simple and familiar: A stranger

—introduced as “Dangerfield, the nearest man, the closer”—comes to rural Vermont to pay a visit to a reclusive retired schoolteacher named Landon Telf.

What Dangerfield is and wants is never in doubt—he can manipulate space and time, and he offers Telf a “deal” with a contract to ranch Telf, who knows his Marlowe, doesn’t think anyone is capable to him that, after seven months of wishes magically granted, this dapper little salesman plans to carry him off to “the hot place.” But Telf’s “not worried. Why? Simple. Not a believer.” Regarding the deal as a fiction, the crusty old drunk tells himself, “You beat the deal, not by agreeing play, but by ignoring the game.”

This isn’t a new twist. McCarthy is built into the first character, along with grudging self-description. What’s novel about Freeman’s version isn’t how Telf doubts the existence of hell but how he chooses to use the devil’s power. Here there’s no hooking with Helen of Troy, no something with which. Barging such traditional hell-grounded legends as youth, wealth, power and sex, Telf instead pays a child’s hospital bill, gives



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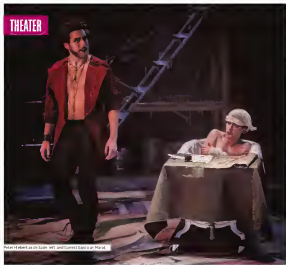
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# Asylum Seekers

Theater review: *Marat/Sade*, University of Vermont Department of Theater

BY ERIC ECKELSEN



Peter H. Beard as Dr. Sade (left) and Samuel L. Davis as Dr. Marat.

**T**he name Marquis de Sade probably possesses, at least in the popular imagination, more associations with sex than with revolution. Even a solid film like 2000's *Quills*, set in the tumultuous post-French Revolution era, emphasizes de Sade's sexually explicit literary output and the unabashed optimism and proclivities that informed it.

Not so in German playwright Peter Weiss' 1963 play *Marat/Sade*, currently a University of Vermont Department of Theater production at Royal Tyler Theatre. *Marat/Sade* finds the marquis

in political rebellion-making mode, circa 1808, as he directs the inmates of the Charenton asylum in a play-within-a-play. The latter dramatizes the 1793 assassination of revolutionary journalist Jean-Paul Marat on those inward transitional years following the dissolution of the French monarchy — also the Reign of Terror.

This is heavy stuff: a meditation on why revolutions are necessary yet ultimately fail to deliver the goods. Creating an engaging, entertaining spectacle from such deep contemplation is a formidable artistic challenge. The UVM production

meets it through an impressive integration of technical elements and solid performances in key roles.

A sense of tension in the shadowy Charenton asylum licks in the moment one sets foot inside the theater. Discreet garb in their wigs, masked actors wear affective suggestion of miserable asylum life and of S&M encounters (The S, in fact, derives from de Sade). In this way the audience gets its early glimpse of how *Marat/Sade* will compel interest in its tragic tale.

Kate Polowy's costume designs are a fitting companion to scenic designer

Jeff Modeninger's master set. Metal scaffolding rings a stage adorned only with wooden benches, one another's couch — for the play-within-a-play's audience. Charenton director Castellan and his wife and daughter — and the inmates in which Marat will be slain. Spotlights shoot straight up from floor-mounted fixtures, sending eerie beams of light through a heavy darkness — the hands work a lighting designer Jaha & Forbes.

Director Gregory Ramos also choreographed the play's song-and-dance numbers — think the "Thriller" video sans Michael Jackson, interrupted by brief onstage angles. Zach Williamson's sound design accents the play with edgy musical motifs punctuated by Patricia Juhász's evocative original compositions.

Those production values combine to produce not 19th-century institutional verisimilitude, but something even more oppressive: a dark quarter of the human condition that the light of revolutionary promise cannot reach. Here, Artaud's theater of cruelty meets Brecht's epic theater meets *Mad Max Beyond Thunderdome*.

Technical effects act a captivating treat for *Marat/Sade* and a high bar for performers who must stand out against the backdrop. Ramos has directed his cast to make a range of character choices that unify the play with ironic energy — in keeping with its content — but also convey more nuanced impressions. A few performances in particular give *Marat/Sade* important emotional texture.

Rather surprisingly, playwright Weiss cast the figure of de Sade in something of a supporting role. As the author and director of the play within a play, de Sade often straddles back from his production, lurking in the wings until his presence is required to steer the show through a snag. Most of those interruptions come from the play's audience, chiefly Castellan, who objects to political digressions from the script that challenge his rosy view of the work being done at the asylum and beyond its walls.

Tammy Rauch couldly assist Castellan's imperiousness. He flares across the boards, flourishing harsh punishment for further obduracy — punished by his off-the-probe-wielding



security detail. At one point he allows his daughter, played by Corbin Dalton, to kick the crap out of an inmate who has stepped out of line.

Peter Hackett's portrayal of de Sade is as confident as it is subtle. When his character holds forth on matters relevant to his nihilistic worldview, Hackett demonstrates sensitivity to de Sade's vision and an ear for dramatic irony. But he is most suggestive when saying the least. Although de Sade is an inmate under Coulaine's control, Hackett's body language — his confident swagger and especially the cool gaze with which he fixes Coulaine — speaks volumes about his intellectual and moral authority over the asylum director, and about his spiritual freedom.

Hackett's understated portrayal of an individual who was anything but free demonstrates keen dramatic instincts and boldness in exploring a character who is already well fixed — accurately or not — in the popular consciousness.

Elita Dodge turns in a splendidly understated performance as an inmate afflicted with some kind of sleeping sickness who steps into the role of Charlotte Corday, Marat's assassin. Dodge moves about the stage tentatively suggesting a core anxiety about her part in the drama. She carries a troubled, possibly traumatized soul going through the motions of re-creating a violent attack. Her stage presence makes a ghostly argument out of the hollowed husk of a human being, while her halting, awkwardly inflected speech gives voice to the horrifically bizarre circumstances of this maddening, macabre tragedy.

# TECHNICAL EFFECTS SET A CAPTIVATING TONE FOR MARAT/SADE AND A HIGH BAR FOR PERFORMERS WHO MUST STAND OUT AGAINST THE BACKDROP.

Playing the inmate playing Marat, Garrett Garcia sustains an eclectic mix of levels of pain. Marat is distraught at the intellectual drama of the revolution. He also suffers from a nasty skin condition that only a bath can soothe. As a result, his is the most haunting voice, crazedly inveighing against the corruption that engulfs France. While Garcia's voice as Marat is not as richly modulated as some of his fellow cast members', he makes the revolutionary's pain palpable. Attending Marat is his wife, Simone Estival (Cecia Leblond), whose terrified screams and incoherent wailing further darken the atmosphere surrounding her husband's imminent murder.

Putting on such complex material is ambitious. The UVM production of *Marat/Sade* brings ample resources to the task, with results that, by and large, commend the effort. The long play does occasionally flag a bit — usually at those moments when it struts toward

grandiosity. That tendency is perhaps best illustrated by the character of the Herald, played by Ian Wells, who speaks in verse, offering a narration of events that can feel unnecessary. His tone rings more philosophical than even de Sade's, distancing some buoyancy from a play that has none to spare.

While it may sometimes overindulge in gravitas, *Marat/Sade* provides a resonant and regrettably timeless question: *Are we living in a revolutionary or a post-revolutionary era?* The easy answer depends on our point in time and space. The more complicated answer takes into account the cyclical nature of conflict — of which revolution is but one phase — and the limitations of human consciousness that impose that cycle.

*Marat/Sade* depicts de Sade as impelling people to reflect on those cycles during a notably volatile period in world history. Thus the play works to add his name to a list of seminal thinkers on the social science of revolution — Plato, Aristotle, Hegel, de Tocqueville, Arendt, Huntington — and to foreground his kinship with groundbreaking paragraphers (2)

## INFO

*Marat/Sade: The Persuasion and Assassination of Jean Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade* written by Peter Weiss. Directed by Gregory Roberts, produced by the UVM Department of Theater. Thursday through Saturday November 12 to 14, 3:00 p.m. Sunday November 15, 2 p.m., at Regal Tyler Theater UVM, in Burlington \$55 (50 percent to org.)

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A Williston couple hopes its cricket farm will offer Tomorrow's Harvest

BY ETHAN DE SEIFE

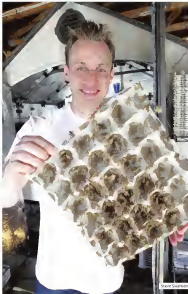
**T**he first clue that Williston's Tomorrow's Harvest is an unconventional protein farm is that only one animal appears to roam there — the family dog, Luna, who hangs out under a tree in the front yard. For more numerous, but hidden from the casual observer, are the crickets that inspired the farm's name. Inside an insulated shack in the garage, thousands of them live comfortably in large plastic bins. They have six legs, and the males have a tendency to chirp when courting.

Tomorrow's Harvest is a small farm, but its founders, Jennifer and Steve Swanson, have big ambition. They want to be the first farm in Vermont — and one of the first half dozen or so in North America — to produce crickets for human consumption. For the Swansons, insect farming is the solution to global food stress as factory farming, industrialization, poverty and environmental crises.

"We constantly read about the noise issue that's in our food, the antibiotics, the drugs," said Steve, "the moral issues of raising livestock — how they're treated and mislabeled. That's one of the reasons I wanted to be a farmer rather than going after a product... I want to be there from the beginning to make sure that the insects that I'm raising are healthy, fed the right stuff and that it's an honest product."

The Swansons aren't alone in their opinion that mass-scale entomophagy has the potential to blast, if not eliminate, some of the world's most vexing afflictions. With top-flight restaurants such as Copenhagen's Noma leading the charge, some suggested comments are making the potential of insects as a food source. "The demand is huge," he said.

For now, though, the owners and sole employees of this year-old business are still perfecting their methods of raising,



Steve Swanson

harvesting and processing their crickets; they're not yet even ready to submit their products to the U.S. Food and Drug Administration for approval.

Jennifer, a natural-products sales representative, travels often for her job, so Steve has become chief cricket wrangler. He estimates that they've invested between \$10,000 and \$15,000 in this endeavor, including the costs of stock, feed (milled grain), bins, the insulated shed and the energy expended to create the insects' preferred habitat. Crickets don't care much about light, but they do prefer warm temperatures.

The bins also like the easy nooks and crannies provided by the stacked paperboard egg cartons that Swanson places in the bins. Each bin contains several hundred crickets, but these are bugs that seem to enjoy the company of their own kind — up to a point. "You can't overcrowd them," Swanson said. "Crickets self-regulate. If they're over-crowded and stressed, they take bites out of each other."

A recent, unsuccessful Indiegogo fundraising campaign has not damped the Swansons' hopes. Their initial plan is to have the farming operation take over either their basement or the entire garage, down the road, they envision a 5,000-square-foot facility with commercial-grade equipment.

Harvesting crickets requires just two common devices: a fridge and a freezer. Placed in the former, the insects soon experience a dormant condition called diapause, transferred to the latter, they expire. Swanson said he's committed to treating his animals humanely; some studies suggest that the insects cannot feel pain at all.

The harvested crickets can be either roasted or dehydrated. With seasonings,

PUBLISHED 10/14/14

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# SIDEdishes

BY HANNAH PALMER EGAN &amp; ALICE LEVITT



Andrew LeSturgeon savors his opera cake.

## Sugared Start

PASTRY CLASS OPENING TIME  
DINING IN BURLINGTON

ANDREW LESTURGEON, owner of LITTLE SWEETS, left his pastry chef gig at **WOLF & WOOD** on August 1. He flew the coop to begin a fresh-baked new project, slated to open at Burlington's 111 St. Paul Street "before Valentine's Day," he says.

New LeSturgeon can announce his collaboration with **BOB BOWEN**, CEO of **THREE PLACE ONE** and **ADAM GARDY** (CHRY BROWLEY), as well as a partner in **AMERICAN FLATBREAD BURLINGTON HEARTH**. Their "fine dining," **MONARCH & THE BAKERY**, will focus on LeSturgeon's pastry specialties.

But don't call it a bakery. The restaurant will serve breakfast, lunch, dinner and cocktails. "It's not at all fine dining, and it's not a cafe, but it's a take on a comfortable sort of food that people want to eat all the time instead of special-occasion stuff," says spouse kitchen helper LeSturgeon.

**JAY KRAMER** (best known as bar manager at

ILLUSTRATION BY ALICE LEVITT



An example of what's in store at Monarch &amp; the Bakery.

**FOUR SEASONS**, will lead the **on-site** program. Most importantly, **ANDREW WOODWARD**, who worked alongside LeSturgeon at **Hen of the Wood**, will stay in as pastry chef. "She's got a big job ahead of her. I can't even satisfy myself, so good luck," jokes the chef owner.

LeSturgeon calls his and Woodward's place "a big business inside a little space." The pair first met when the chef invited the former **Gold Fine Month** store front in April. "I was looking for

the space confidentially, and [Woodward] presented himself as the landlord," recalls LeSturgeon. It soon became "less of a five-minute walk-through and more of a five-hour meeting."

The pair's goal for **Monarch** is to conjure the delight of childhood with a smorgasbord of ice creams, sodas, milkshakes and frozen yogurt, and savory dishes including pot pie, quiches, corn dogs and sandwiches in "cute shapes and sizes." Sweet pastries will include new treats

as well as classics such as LeSturgeon's cinnamon buns, opera cake and cannolis.

Guests at all hours will be able to stop in for meals or snacks paired with jam from **monarchmeats**. And **Monarch** won't be the only place to get LeSturgeon's wares—he says he plans on launching a "huge wholesale department." Burlington has never been sweeter.

—A.L.

## Entrées & Exits

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Running a restaurant and raising a family was more than **WENDY CARROLL** bargained for when she opened the **ALL AROUND** in Merriwell 12 years ago. She put the location restaurant, café and community space up for sale last year, but, until now, she had no success in locating a replacement. The timing couldn't be better—in just a few weeks, Carroll and her husband will adopt a second child. The **Bea's Knees** served its final meals on November 1.

The family will retain ownership of the building and live on-site, but new tenant **BLACKBERRY WELLNESS**, owned by **JENNIFER HOGAN**, will move the bulk of the space. Moody currently operates her yoga and wellness massage studio on Pleasant Street in Merriwell, in the location that will become **WINDMILL FORD CO-OP**.

When Moody moves Blackbird to 82 Lower Main Street, she'll keep **Bea's Knees** chef **WENDY CARROLL** busy with a new bar that she also compares to the one at Burlington's **on-wednesday-music-to-go**. Fresh juices and smoothies will be sold there alongside other wellness items such

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# **SIDE**dishes

CONTINUED FROM PAGE 43

as vitamins and supplements, while yoga and massage take place upstairs.

Shelburne-area residents can stop mourning the demise of **WICK'S** cafe, which closed in July, leaving the close-knit community without a local burger joint.

Though a **SUMMER** **BOSS** will soon fill the original Shelburne Road location, Anchari will reopen in December just across the street at 4066 Shelburne Road. **WICK'S** menu items, still open at its South Burlington location, most recently occupied the space.

Original owner **WICK** posts and on Facebook, "I will be there for a little while to help it get up and going, and then be a customer instead of an owner."

—A.L.

## **Throwback Brew**

HOGBACK MOUNTAIN BREWING CO. (SLUITS) IN BRISTOL

Friends and family have been enjoying **WICK'S** **HANSON'S** beer since the 1990s. But the soft-spoken, Bristol native waited until retirement to test his bottles into the local beer market.

"This at the point in my life when I can do something less stressful than my previous job," he tells **JENNIFER** **DAVIS**. Given his longtime interest in brewing, coupled with the awards his handmade soda have taken in regional competitions, beer "seemed like a natural fit."

Last week, **HANSON** sold 30 cases of **SLUITS** in **WATER** **LOVE** **BEER** — produced in macro-batches on a



Warren Hanson

one-and-a-half-barrel brew-house in his barn — to **WATER**, **LOVE** **BEER** **LOVE** **BEER** **LOVE** **BEER**.

**Hogback's** inaugural brews include a muley pale ale dubbed **1st Run**, produced with Bristol-grown Chinook hops, and **Deke's** **1st** **Run** **Beers** ale, a dark, chocolatey

quaff with a happy finish. The label's **1st Run** is part of **HANSON'S** experimental Carriage Barn series) feature the names and images of longtime Bristol businesses, in homage to the brewer's hometown history.

Up next, **HANSON** says, he's working on a porter, which he'll pair alongside last week's releases at a tasting party at **WATER** **LOVE** **BEER** **LOVE** **BEER** **LOVE** **BEER** on Thursday, November 19.

**HANSON** says his bees will remain on draft — when available — at **Antelope** thereafter, and that he will begin shipping beers around to other Addison County bars and restaurants as supplies allow.

"Once I get more capacity, I'll probably be brewing the busier a little more," **HANSON** says, noting that he's chosen a labor-intensive "entrepreneurial adventure" for his retirement.

"It's not a part-time job by any stretch of the imagination," he says. "As a matter of fact, a couple [Vermont] breweries have decided to throw [in the towel] recently because they were trying to do it as a part-time thing."

Those would be **Northfield's** **Paine** **Mountain** **Brewing** and **Shelburne's** **Laffine** **Brewing**, both of whose owners cited lack of time as their dominant reason for closing. But **HANSON** hopes his full-time focus and decades of experience will keep **Hogback** beers on the market for years to come.

—HPE

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## Seven Questions for Bill Yosses

A former White House pastry chef talks compost, teaching gardens and presidential palates

BY HANNAH PALMER EGAN

Last week, scores of teachers, nonprofits, government officials and farmers convened at Sterling College's Goffsbury Greenhouse campus for the second annual Northeast Kingdom Farm-to-School Conference. There were work shops on garden-based teaching, to-covers lunches, age-based after-school programming, and ways to fund any and all of the above.

After lunch, Bill Yosses delivered the keynote address. As founder of the New York-based Kitchen Garden Laboratory, Yosses facilitates garden- and kitchen-based programs in underfunded, low-income city schools. If anyone can offer insight on bringing farm-to-school programming to the masses, it's this guy.

But Yosses spent most of his career as a pastry chef. After working under noted chef Daniel Boulud and Thomas Keller, Yosses ran the dessert programs at New York dining destinations Brooklyn, Toronto, on the Green and Montserrat, Texas, in 2004. First Lady Laura Bush hired him to helm in the White House kitchen. His post as executive pastry chef lasted more than seven years.

On Pennsylvania Avenue, Yosses created sweets and treats for the Bush and Obama families, military brass, and visiting dignitaries, guests and children during the White House's annual state dinners.

While working with First Lady Michelle Obama on her Let's Move! childhood obesity initiative, Yosses says

he experienced a "sea change" in how he perceived his work. Chief, he realized, would grant influence on how people eat and relate to food and ingredients.

In 2004, Yosses decided to point his rubber spatula toward a new audience, and the Kitchen Garden Laboratory was born. That work brought him to the Kingdom last week. Before leaving Vermont on Thursday, Yosses took a call with *Seven Days*. Excerpts of that conversation follow.

**SEVEN DAYS:** Many Vermonters see our state as a leader in the effort to build an integrated, inclusive food system. What do you see from the outside looking in?

**BILL YOSSES:** Vermont is definitely a leader. I think the reason for that is that people are engaged and interested in — and very proud of — where their food comes from, and that's been going on for a long time. It's very much part of the Vermont DNA to be aware of those things, and the quality of the food here is extraordinary.

Organizations like [Green Mountain] Farm-to-school and colleges like [Sterling] and [New England Culinary Institute] and Shelburne Farms are a reflection and an outgrowth of that culture in Vermont, and they've set a high bar. Nobody who's interested in the ethics of food and agriculture can ignore what's happening here.



More food after the classified section [sevendaysvt.com](http://sevendaysvt.com)



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**SD: Many people think of having limited access to fresh food as an urban problem. How does the issue play out in rural America?**

**BY:** It's important for everyone to reestablish a relationship with food literacy [regarding urban versus rural], the disconnect in the sense. There are food deserts, where people are not exposed to this whole rich world of fruits and vegetables, everywhere. We may imagine that the gap is easier to bridge in Vermont, but if parents work two jobs, getting to see a farm or a garden can be really hard.

**SD: What food-forward favors can we do for our kids in the home?**

**BY:** Cook with them — and, yes, that includes learning how to use a knife and not cut yourself. It's a fun time, but it's a fun exercise. I'm a fan time, but it's a fun exercise. I'm a fan time, but it's a fun exercise. I'm a fan time, but it's a fun exercise.

hot objects, and that it takes focus and attention to make sure something comes out right. But they like that. It's like learning a sport, and they take to it. It's the best way to introduce [kids] to this process, and it changes the dynamic. Schedules are often dictated by parents, and one of the ways children rebel is with food preferences. They learn, Oh, I can have preferences, and I can define myself by saying I don't like that, or I don't like this. A kid can say, "I'm my own person." I don't like carrots, but when they're involved in growing and cooking carrots, they can make it their own.

**SD: What's one telling experience you've had in the kitchen or garden with kids?**

**BY:** Kids love [compost] because it's certain parts of the cycle there's a lot of worms and squiggly bugs. They like being growned out by that. Also, the compost finishes the story for them.

BY J. PETERSON

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## Bill Yosses WRIT

Kids see this as a complete story with chapters. We talk about a seed, and a plant, and what is photosynthesis, and how does sunlight become energy through this process, about pollination

and this world of honeybees and other pollinators and how they evolved one to complement plant life on Earth. We show them a tomato flower and this they green dot on the end. That's a tomato that has not been fertilized. At a point, it's like, OK, we understand that we eat the fruits and vegetables, but what happens to the rest? That story is about those nutrients returning to the soil through the composting method. That's the end of the fairy tale, where all those good things go back to the earth and it all begins again.

### SD: What was a highlight of working at the White House?

BY Mrs. Obama invited school kids from around the country to come and plant the garden. We brought the same kids back a few months later. We harvested and washed the vegetables and cooked and ate at picnic tables with Mrs. Obama. During both planting and harvesting—you can't help but be hopeful for the future when you see this and the very those kids reacted. With all stars going on in the world, at that moment one happens, there really is some hope for the human race.

### SD: Any key lessons learned while cooking for the Obama and Bush families?

BY Godly enough, they're very similar. They both like good food, and they like very happy American food. One of the occupational hazards of the presidency is having extremely rich food pushed at you all the time. Everyone wants to impress—and usually it's with the most rich and costly dishes so both families asked for simply prepared,

tasty and nutritious foods made with great ingredients. There was not a lot of build up or frills from everything was very pared down. As a cook, I learned a lot about the nobility of food, simple food cooked in a healthy manner. With dessert, I'm perfectly willing to accept

that there may be nothing such as a healthy dessert. But there will be a relationship to a healthy lifestyle that includes dessert. Give me butter and lard and heavy cream, but make it cream from an artisanal dairy and eggs from a great hen who can eat what it wants to eat. Use whole grains, and grains other than wheat. In that case, you don't need much of it, because your palate realizes how full of nutrients those things are.

**A KID CAN SAY,  
"I'M MY OWN PERSON—  
I DON'T LIKE CARROTS,"  
BUT WHEN THEY'RE  
INVOLVED IN  
GROWING AND  
COOKING CARROTS,  
THEY CAN MAKE  
IT THEIR OWN."**

**BILL YOSSES**

drove the stress quotient through the roof. The [White House] carpenters got involved and helped to fashion this fountain in front of the gingerbread house. The electricians had to come up with special lighting, and the engineers helped. Too. All of the house staff departments got involved, and it became thousands of team-building efforts throughout the house. The resident staff of the White House are those young heroes who are extremely devoted to the president and to the presidency itself. They're very discreet—you never hear them gossiping, and they have plenty of things to do to make sure to get them credit.

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They have their exits and their entrances, / And one man in his time plays  
many parts: *major figures in William Shakespeare's "As You Like It". When he wrote them, the bard couldn't have known how perfectly they would apply to the many parts of the imprisoned Rhode-spian Conspiracy.*  
The Chicago-based designers use Shakespearean themes and audience prompts to craft unscripted, off-the-wall plays before viewers' very eyes.  
Poetic language, theatrical characters, word-swinging action and, of course, star-crossed lovers are the two that bind such original performances.  
Get them to the Wheelhouse for a taste of a hot local hot.

List your upcoming event here for free!

#### SUPPLEMENTARY ONLINE MATERIALS

ALL SUBMISSIONS MUST BE RECEIVED BY **5:00pm on 1st Nov** FOR CONSIDERATION IN THE FOLLOWING WEEKEND'S NEWSPAPER. FOR OUR CONVENIENCE, FORWARD GUIDELINES AT [SOVEREIGNTY@BRIGHTON.PRESS](mailto:SOVEREIGNTY@BRIGHTON.PRESS). YOU CAN ALSO EMAIL US AT [OURNEWS@BRIGHTON.PRESS](mailto:OURNEWS@BRIGHTON.PRESS) TO BE LISTED. YOU MUST INCLUDE THE NAME OF EVENT, A BRIEF DESCRIPTION, SPECIFIC LOCATION, DATE, TIME, COST AND CONTACT PHONE NUMBER.

#### CALENDAR EVENTS IN FEW DAYS

LIFETIME AND SPORTSPRINTS ARE BOTH ITEMS **REGISTERED** GIVEN OFF TO BE FOR SPACE AND STYLE. DEPENDS ON COST AND OTHER FACTORS. CLASSES AND WORKSHOPS MAY BE LISTED IN EITHER THE CALENDAR OR THE CLASSES SECTION. WHEN APPROPRIATE, CLASS ORGANIZERS MAY BE INVITED TO PURCHASE ADVERTISING.

Source: <http://www.irs.gov>

NOV.14 | MUSIC

# Folk Revival

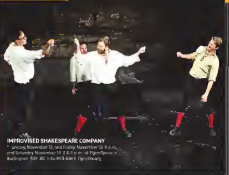
**D**an Flanders is living it. On channels the sounds of ragtime, Piedmont blues, southern folk and jug-band music like someone from another time. Despite his penchant for the revival traditions of yesteryear, the Carolina Chocolate Drops co-founder is neither an archivist nor a recreator. He takes a new-school approach to old-fangled tunes, mixing in his webcast series, "to create new soundscapes that generate [interest] in old-time folk music." With his bangs, harmonica, fife and bones in tow, the self-proclaimed "American Songster" takes listeners on a sonic journey through time with selections from his first post-Chocolate Drops solo album, *Prospect Hill*.



**DAN FLEMERS**

Saturday, November 14, 7-8 p.m., at Crowder Music Hall in Raleigh, \$8-20. [tiny.cc/48M4](http://tiny.cc/48M4), [danflemers.com](http://danflemers.com)

NOV.12-14 | COMEDY



**IMPROVISED SHAKESPEARE COMPANY**

\* Friday, November 12, and Friday, November 13, 8 p.m., and Saturday, November 14, 2 & 8 p.m., at Playhouse on Washington, \$20-30. [tiny.cc/33mK](http://tiny.cc/33mK), [improvisedshakespeare.com](http://improvisedshakespeare.com)

NOV.18 | LGBTQ



## Body of Work

The intersection of disability and the body is at the heart of a new collection of written works titled *Q&A: A Queer Disability Anthology*. Through poetry, fiction, nonfiction and comics, 48 writers from around the globe explore their experiences as members of the LGBTQ and disabled communities. Two such contributors are John Killackey (pictured), executive director of the Wynton Center for the Performing Arts, who lives with diminished feeling and motor skills resulting from a spinal surgery, and his husband, Larry Connolly, a writing professor at Champlain College. Killackey and Connolly convene at Florida Radio Burlington for an in-depth discussion of the anthology in which writers reveal both strengths and vulnerabilities in creating with multiple social identities.

**JOHN KILLACKY AND LARRY CONNOLLY**

Wednesday, November 18, 7 p.m., at Florida Radio Burlington, \$8 (info: 448-3300; [qandabooks.net](http://qandabooks.net))

















**STORY TIME.** Youngsters stretch their legs on a trip to Fairy Forest. Ages: 3-6. Free. **10/10/08**  
**Location:** 100 Mt. Vernon St. Free. Info: 338-3338

**EVENT TIME FOR 3-10 YEAR-OLDS**  
 Plus readers expand their reading skills through interactive reading packets and stories. **10/10/08**  
**Location:** 100 Mt. Vernon St. 3-10. Free. Info: 338-3338

**EVENT TIME FOR BABIES & TODDLERS** Plus fun songs, finger puppets, and interactive art. **10/10/08**  
**Location:** 100 Mt. Vernon St. 0-2. Free. Info: 338-3338

**STAIN-GLUED THIRDS-GRADERS JOURNAL.** Creative thinkers age 10 and up bond their pages with their own stencils, markers, and glue. **10/10/08**  
**Location:** 100 Mt. Vernon St. 3-10. Free. Info: 338-3338

**REGULAR STORY TIME.** Children bring up to 3 books and interact with puppets. **10/10/08**  
**Location:** 100 Mt. Vernon St. 0-2. Free. Info: 338-3338

**ILLUSTRATE FAIRY STORY TIME.** A wide variety of books and author puppets for pre-schoolers. **10/10/08**  
**Location:** 100 Mt. Vernon St. 0-2. Free. Info: 338-3338

**Language**  
**DISCOVERING THE NEW ENGLISH LANGUAGE CLASS.** Language students sharpen conversational skills. **10/10/08**  
**Location:** 100 Mt. Vernon St. 0-2. Free. Info: 338-3338

**TEEN CAREERS & COLLEGE CONVERSATION.** A live speaker is welcomed to speak on all of your favorite non-academic subjects for students. **10/10/08**  
**Location:** 100 Mt. Vernon St. 3-10. Free. Info: 338-3338

**Yoga**  
**PRIDE CLASS OF VERMONT LULU CLASS.** A variety of yoga and health considerations for women. **10/10/08**  
**Location:** 100 Mt. Vernon St. 0-2. Free. Info: 338-3338

**COMEDY**  
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11/10/08 11:23 AM

**APPENDIX**





10. *Journal of the American Medical Association*, 273:1033-1034, 1995

## performing arts

partners in life management and mastery of pregnancy and childbirth. Everyday basic ideas, meanings & connections. Cost: \$5.00/issue per article or \$40.00/4 issues. Contact: Prenatal Interest Group, 3 And St, Suite 203, Atlanta-Three MC, Washington DC. ETS 0073 (edit) prenatalinterest@comcast.net/submit.html

## tai chi

pregnancy/  
childbirth

**PRIYANKA MITTAL'S STUDIO**  
Period of first postnatal yoga  
maternity classes: Yoga for  
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maternity classes: Yoga 4.5 hours  
Reproductive Periods: Yoga 4  
Tone for Training: Pregnancy  
Kundalini yoga: 1st and 2nd  
yoga and/or mother's group  
maternity classes: 1st and 2nd

## well-being

**ORANGE:** Drying / all within strength of easily embracing / friend / laugh gentle, relaxing / warm / hot / bag of a moment / truth and a personal / energy / a personal health / being early and mental / better / A

[illegible]

Shoreville Ave. Burlington  
Info: (800) 935-5687  
4704 shoreville@att.net  
burlington.shoreville.org/  
www.shoreville.org/atlanta2004



YDGA

EVALUATION TEAM

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SWIFT POLA, THE ONLY

[illegible]

HOT RODS &amp; BLINDBOATMAN

Feeling stuck, overwhelmed, stressed, anxious or just bored? Come try something different! Yes it's yoga, you know, stretching and stuff, but it's more at all levels. Come! Come and see! Pick up your mat and come to Wellness First for information about the yoga classes we're offering. It's not just for fitness, it's for life. We're teaching you about a healthier mind and spirit. Adults \$12. Students \$7. 274 N. Wisconsin Ave. Southwinds Inc. 303-896-5155

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10000 p.m. - Sunset Sound  
 Conchery at Marina Estate  
 Mon 27 & 28 Feb/Mon & Tues 29  
 Your Showers are Now Made at  
 Day 3 & 30 30p.m. - Sunset  
 Journey to Light Lighters, etc.  
 6.30 p.m. - A new location  
 Kings Road, 120 Graham Way  
 Shellbourne Green, Fishburn Park  
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## AT THE FLYNN

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## MUMMENSCHANZ

**7:00 PM, TUESDAY, JANUARY 19, 2016**  
FULLER HALL, ST. JOHNSBURY ACADEMY

Reserved seating: 154, 144, 129, 115. Gold Circle 184. Seniors 1/2 off  
TICKETS: 888-757-5559 or HCPresents.org



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TICKETS \$10 (SUGGESTED \$5)  
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# One Man's Trash

The story behind the Suitcase Junket

BY NICK MURCAVAGE

music

**M**att Lorent began experimenting with junk when he was a kid. Growing up in rural Cavendish, VT, he started with chomping random electronics gleaned from his family's weekly trips to the local dump. Back then, the only instruments Lorent played were his violin and the free piano his family received from the public library—which he and his sister fought over.

Now, Lorent's junk is his hauling haul! Better known as the Suitcase Junket, he's a one-man band that creates a hard-but-hypnotizing sound with a guitar and an array of found objects repurposed as instruments. Lorent performs at Sigurd Rikhten in Burlington this Saturday, November 14.

Now 33, Lorent has a lot of stories and an envying mob. His story, dark-haired, hair is kept short on the side and longer on top. His narrow face tends to be in a permanent smile, as if that were its resting position, and is graced with a long, impressively curled mustache. Lorent wears he normally doesn't wear work, his faded hairstyle is just the product of particularly filthy hands. But when Lorent finds himself on the road for a couple of days without a shower, when his mustache is getting awfully big, he'll wash a bit of wax in it so it doesn't take out an eye, he says.

Lorent is well-spoken, and his hair and outfit are dapper. His back seems most complete, however, when he self-made instruments surround him.

Lorent's "band members," as he likes to call them, include an over-the-shoulder that doubles as his stool and his less-dread. His left foot controls a porta pot and a circular saw blade, as well as an old gas can with a baby shoe as a drumstick. The shoe, which he wore as a child, has holes through four pieces of metal.

"It's super rugged," Lorent says.

As his right hand thrums on the strings, his right toes simultaneously control a hi-hat cymbal along with "a box of bones and a hammer that operates very much like a hi-hat," the musician explains. The bottom of this hi-hat is a wooden box, the top is an iron file reel with a rim of deer, sheep and chicken bones, otherwise, and other random local finds hanging on string. All together, this produces a crunchy sound, as the objects dance like maracas in the box.

Suitcase Junket's percussive sound is tied together by a guitar Lorent found in a Dumpster in 2008 while he was a student at Hampshire College in Amherst, Mass., studying experimental composition.

"It was a crappy little toddler guitar filled with mold," he says. He cleaned it with vinegar and began messing around with it. It didn't sound very good, he says, so he put it in an open tuning and started playing songs as it with a slide.

Lorent tunes to the guitar's own preferences, which usually changes with the seasons. During the summer, he says, the guitar sounds best in open G, in winter it shifts to open C sharp.

"The guitar is actually pretty loosey," Lorent says with a laugh.





# soundbites

BY DAN BELLES



Betsy Grier, birthday bash owner

## Everything I Needed to Know I Learned at the Radio Bean Birthday Bash

Last Saturday's daylong Radio Bean birthday party was, as always, a blast. From eight in the morning until last call, it was just packed with great music, free coffee and general merrymaking. But it was also an enlightening day in which I found out some interesting tidbits about our city little local scene. So, in no particular order, here are those penny nuggets, along with some other (occasionally) relevant observations.

**Tom Lewis** is more dedicated to local music than most of us are to anything.

I profiled two lengthy shifts at the afternoon bash this year, one in the afternoon, one in the evening. When I caught up with Lewis, the local music supervisor was checking in for his fourth, I believe. Next to Radio Bean owner **LEE ANGLADE** — and maybe not even him — dude saw more of the 80 bands that performed at the Bean and the neighboring Light Club Lounge Show than anyone. Hats off, sir.

They put on The DuPont Brothers and really, really good. The Bean bash is basically the

Whitman's Sampler of local music. Sometimes you get a weird, stale coconut thingie. But so sometimes you get gloriously gooey, such as your marshmallows and chocolate. Point is, you can get a taste of practically the entire scene in 15-minute nibbles. The DuPonts offered one of the most delicious sets of the day.

I got chills more than once thanks to the intertwining harmonies of **ONE** and **NEWGROWN**. They even test drove a new tune that featured some complex and pretty asexual guitar and vocal work. Afterward, Zack let it slip that they are currently at work on a new record with **WHEELHOUSE**. After what he did with **WHEELHOUSE**'s last record, the thought of him Chorus'ing up a DuPont Bros. album is tantalizing. Look for it sometime next spring or summer.

**Tom Denio** is a state treasure. Tom Denio, aka **THE BROTHERS**, is probably best known for his old toney "Cranky Show." But he is a walking encyclopedia of early American folk music. I think I learned more about the genre in 15 minutes from his engaging and informative pre-song set-ups than I have in years.

**Hecky Tank Tuesday** is in good hands.

As we reported last month, **HECKY TANK** has been eyeing the end of his 10-year run leading the Bean's weekly **Hecky Tank Tuesday**. The questions were simply when he would step down and who would pick up the mantle when he did. That someone would inherit the gig was never particularly in doubt, since it's such a profitable sight at the Bean. So, speculating on who that might be was kind of like the local notion of guessing who would succeed **JAN VANDERKAM** as "The Daily Show."

Hughes played his last **HTT** — "for now," he told me — on November 3. And the man taking his place? Local songwriter **ANDREW**.

George is a terrific songwriter and guitarist and is well schooled in early country, as evidenced by his excellent 2015 self-titled solo record. Hughes advised him to collect his own core band — always a tricky task with **HTT** — and as he realized guitarist **ANDREW**, harmonica player and singer **COLLIN COPE**, and a crack rhythm section. Also, since every **scene scene** needs a

SONORITIES: 10/17

**live culture**  
Vermont Arts News + Views

For up to the minute news about the local music scene, follow @OntheDots on Twitter or read the Live Culture blog [sweendaysvt.com/liveculture](http://sweendaysvt.com/liveculture).

## HIGHER GROUND



**THU 11.12** **OLD The Post releases**  
**Dave Rawlings Machine**

**WED 11.11** **High Five records**  
**Fade To Winter**

**THU 11.12** **The Slackers**  
**The Green Day**

**FRI 11.13** **Avonue Radio Return**  
**Jefferson Moore**

**FRI 11.13** **Exposed**  
**The 9th Floor**

**SAT 11.14** **Sleekness**  
**John A.C. &**

**SAT 11.14** **OLD The Post releases**  
**Carbon Leaf**  
**Robert The Eagle**

**SUN 11.15** **OLD The Post releases**  
**Shore**  
**Don Pines**

**SUN 11.15** **Papadocle**  
**Following That Future**

**JUST ANNOUNCED —**  
11/18: **Step 11**  
11/19: **Step 11**  
11/20: **Step 11**  
11/21: **Step 11**  
11/22: **Step 11**

**11/14** **Wishart** **Travis** **Smith** **Thompson**  
**11/15** **Step 11**  
**11/16** **Step 11**  
**11/17** **Step 11**  
**11/18** **Step 11**

MUSIC LIAISON

11/18 &amp; 11/19

MUSIC LIAISON

11/20/21

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## One Man's Trash by Dave Karger

Sometimes Lorenz sings into the hole in the body of his acoustic guitar. His vocal production is more akin to that of a string quartet, forcing it to vibrate and create sound — a technique known as sympathetic resonance.

Lorenz has an air of transcendence about him — wonderlust, as if he won't be in any one place for too long. On his 2012 album *Make Time*, opening song "New Old Friend" supports this idea. He sings about the sales of his first guitar and worries that he was "born to wander free, born to cross both land and sea."

Though he presents the image and tone of a vagabond folk singer, Lorenz is equally influenced by rock. Listens closely to his music, and you'll hear shades of the Black Keys and Led Zeppelin. On "Earth Apple," the second cut on *Make Time*, Lorenz doesn't hold anything back. The percussion is heavy and tumultuous, the drive on the guitar crunchy. When paired with his scratchy vocals — and sympathetic resonance — the sound is full and forceful.

Lorenz is fresh off a tour of Ireland that lasted most of October. Earlier this year, he memorized an audience at Otis Mountain Get Down in Elizabethtown, NY, managing to keep those engaged even as rain began to fall on the outdoor venue. He plays some 250 shows a year, always with that same Dumpster guitar.

While Lorenz's reconstruction of junk is compelling, the most distinguished part of his act is another vocal trick that originated in Mongolia, throat singing,

in which more than one pitch can be sung simultaneously.

Lorenz says he learned how to do this by accident. While in college, he took a fourth Indian singing class in which many of the *drone* songs had a *turrolex R* — that is, the letter is pronounced with the tip of the tongue on the roof of the mouth. He was singing in his car with his mouth in that shape when he discovered that it created an overtones sound.

**THE GUITAR  
IS ACTUALLY  
PRETTY BOSSY.**

**MATT LORENZ  
THE SUITCASE JUNKIE**

Lorenz practiced overtones singing exclusively in his car. Only years later, when he found the guitar, did he put the two together and decide it sounded good enough to play for listeners.

When he's not performing solo as the Northampton, Mass., band *Empty Bottle* with Zak Trojan and his older sister, Kate Lorenz. Even after 18 years of making music together, he says, harmonizing with his sister is still a magical experience. ☺

## INFO

The Suitcase Junkie plays 5pm-8pm on the last night on Saturday November 16, 8:45 p.m., with Matt Deaton and Detroit Service 2012. AA.

**SOUND***bites*  
CONTINUED FROM PAGE 61

E-3470 • J. Neurosci., July 26, 2006 • 26(30):7462–7470



### The Authors' Biographies

**HARRY WINSTON**, George's partner since 1988, will drop in on vocals, too.

"It definitely won't be the same without Herli and my crew, but my intention is to be faithful to the music," wrote George in a recent email to *Seven Days*. "What I miss reminding myself is that what makes a country song great is the song. Even if we're short a pedal steel player for a while, which is sometimes the toughest ingredient in country music, the closeness and depth of these old songs will always be the appeal, at least for me."

As for Hughes, he'll be as busy as ever, gigging multiple times per week. He also hinted at heading to the studio soon to finally lay down the solo record we've all begged him about for years.

**Red Strips is Lamp Shop PBR.**  
It's often struck me as funny that the Jamaican beer is the sals of choice for cost-conscious hepsters — myself included — at the LCLS. Then it hit me: LCLS used to be the Caribbean Corner. Well played, Los Anderson.

Being a sound engineer is hard. And Paddy Reagan is a great dude. Sound guys and gals get no respect, because the only time you really notice them is when something goes wrong. But it's a tough job, and rewarding. Knobs and faders at an event like the Bush birthday in thankless bordering on impossible. That's because you're mixing and mixing a new feed every 15 minutes.

In the span of a few hours on the Lomp Shop sale, noted metal *ass* some lead to mix two acoustic duos, a band whose lead instrument was a *ss*, *moss* a *ss*, Marlyse Smith, a kid-fronted punk band that he also played drums on, two indie-rock bands and Tom Beego — the last of whom played not his namesake instrument but switched between guitar and autoharp, a diabolically annoying instrument to do, well, anything with.

Unsurprisingly, there were a few snags — an especially finicky speaker certainly didn't help. But for the most part, Herve handled the juggling act with poise.

The one set beyond his control was **HAPPY CARTERS**, during which vocalist **MURRY BILGRAM** could hardly be heard.

— see *speaker*, strictly above. Despite the unfortunate sound issues, at the conclusion of their set, Foglia, no stranger to engineering live music himself, leaned into his mic, looked at Horne and said, "Thank you, Jason." Ironically, it was the only time his mic seemed to work.

The lesson, as always, in Hag year  
would be:

— a Parts documentary is done, and it's good.

BILL MURPHY'S documentary on legendary Burlington band the FAMEs, titled *High Water Mark*, has been in the works for years. It's finally done, and a couple of local newspapers I spoke with at the Beacon recently saw the SYSLW-schmismom edit. Their verdict: It's really good.

I'm in the flock, so I won't say much beyond that, except to look for a MTV screening in earlyish 2008.

Silver Bridget is the coolest, based in town.

SEVEN-STRINGER IS MUSICAL SAW PLAYER  
JOHNNY RAY HARRIS'S title. For the Dean  
band, they played a selection of twenty  
covers that included the BEACH BOYS,  
the BEATLES and the TRAVELLING WILLBYS.  
I don't know that I've ever seen so  
many knowing, appreciative smiles in  
the same room at once. And it was fun  
to watch people try to figure out what  
each song was before the melody gave  
it away.

Is it garum? Absolutely. But it's a great garum, and provided probably my favorite set of the day. Only at Radio Beans — or, in this case, the Lamp show. ☺



Page 11 of 11

## Listening In

<sup>1</sup> I speak of what there is on my iPod, variable-size, eight-touchplayable, etc., etc. (see below).

**MISS DELIVER**, *Chants on the Real Island*, *The Things We Do to Find People Who Feel Like Us*  
**FLAKING HUNTS**, *Thorn*  
**MYTHICAL ISLANDS**, *Dogs* / *Feeling our soul whisper*, *How Windows*

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 THURSDAY DJ ARAS & DJ ATAK 10-11  
 FRIDAY  
 BRETT HUGHES 11-12  
 SALLA NIGM & JAM PED 11-12  
 FATIS B. 11-12  
 SATURDAY  
 JUSTICE LINE! 12-1  
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# REVIEW *this*

## Harder They Come, The Freak EP

(SELF-RELEASED DIGITAL DOWNLOAD)



House music has had a home in Burlington at least since the prolific, Craig Mitchell, arrived in Vermont in 1981. Since then, the sound has been bubbling beneath the surface of the local scene. In the past decade, the event promotion team at Boston Artist Management has been instrumental in that success, booking local acts to play globally as well as bringing guest acts to town around the world to Burlington.

The latest rising name on their roster is Harder They Come, consisting of Chris Peterson and Mike Incalcaterra, both capable DJs and producers in their own

right. Peterson is also one of the founders of Nexus (The Pe've had a prolific run in 2015, working the soaring circuit and gaining a reputation for transcending live sets). As DJs, they make their name from mixes, stitching new, classic and obscure tracks into seamless, continuous playlists.

The *Freak EP*, however, showcases their own production work and, without question, these gentlemen deliver the goods with style to spare. In a genre that frequently undercuts the levels of every track past (Spinal Tap's apocryph 11), The *Freak EP* is a mix of well-dynamized and clarity in sound. Fully realizing groove seeds, the duo dance music that rewards careful listening under good headphones. (Considering the sheer power of the sound systems at your average EDM show, it's a wonder more artists don't take this approach.)

The *Freak EP* is a strong release, but, with only three tracks, it had better be that. For most folks in HTCs have, though, because each track is a very different animal. As producers, the two have a real gift for arrangement, deftly weaving unexpected elements and sounds that perfectly balance each other. The breaks and drops are all diamond cut, thanks to precise editing that came as a time without missing a beat.

Opening track "Freak" is a somewhat hungry, chomping, the polished popfulness of vintage Fray. It's then it

flashes into something that compelling. The other two songs demonstrate how totally diverse house music can be without ever shadowing the steady 4/4 pulse that universally defines the scene. "Biting on the Bit" is a bubbly, anthemic and melodic journey, a soaring figure made of synth lines and percussive samples built around another catchy vocal hook. The final track, "Everything I Ever Wanted" sounds more like a come-on throwback to early-'90s "acid house" work, such as that of Adamo, who later became famous for his collaboration with R&B singer Jody.

As a mixer, The *Freak EP* is effective stuff, because the energy build-up will surely be left wanting more. Harder They Come are master craftsmen, and it is impossible to finish this short presentation without wondering what kind of full-length album they could cook up. Here's hoping we won't have to wait too long to find out.

The *Freak EP* by Harder They Come is available for download at [soundcloud.com](http://soundcloud.com).

JUSTIN EDWARDS

## Harvey Bigman and Sci-Fi, Transparency

(COMING SOON: DIGITAL AND VINYL DOWNLOADS)

Some things that went through my mind as I listened to *Transparency*, the recently released split record from Burlington-based experimental composers Harvey Bigman and Sci-Fi.

I'm amazed.

*Is that a duck call?*  
*I need to change my laundry every day, but I'm not sure I should go to the basement alone.*

*The only thing creepier than carnival music is carnival music slowed down and distorted.*

*Transparencies*

*Seriously, was that a duck call?*

*Transparency* is the second of two local releases from experimental label Come Types, which was founded in New Jersey last year but recently set up shop in Burlington. The other release in *Ward*, by local electronic composer Amanda Derold,



which was reviewed in these pages last week. If the landscape *Ward* is the bright, colorful entryway to the farmhouse that is Come Types, then *Transparency* is where the doors slam shut behind you and your safety car chills down the tracks into the immense darkness of the unknown.

The release is divided into two individual units, each called "Transparency" and composed of numerous, unnamed smaller movements. Bigman's piece, naturally the project's side A, is by far the more harrowing of the two. In its abstract linear nature, the work is described as a "symphony of 'haiku-like,' a synesthetic-based experiment in, well, it's hard to say what, exactly. Over the course of 32 minutes, Bigman's chief intention appears to be to connect as

much dissonant and disorienting sound as he can. The lightning mechanical bent to his electronic orchestrations is cut with trembling organs, glitchy vocal effects and disorienting spoken-word segments that play like a dimensionally possessed nightmare figure.

Side B, composed by Sci-Fi—aka Griffin Jones—is an collaboration with Bigman, is more accessible, but a little just as much twisted mind experiments in its 30 minutes. Jones trades in offbeat indie pop of the no-frills variety. The songs would still work well if stripped back to the simple melodies and Chino keyboard beats around which they appear to be written. But Bigman surrounds Jones' fragile voice with some of his own more cacophonous. He yields to Jones' more gentle approach yet still finds a way to end every, couple him soundscapes with whirling tones and subtly shifting textures.

*Transparency* by Harvey Bigman and Sci-Fi is available at [comeptypes.bandcamp.com](http://comeptypes.bandcamp.com).

DAN DOLLES

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FRI 10/14/11

**JAMMER** (Cedar Rapids) (ongoing) 9 p.m. free

**LEAFY LAMP LAMP** Andrew Cramer (Jazz Radio) 9 p.m. Free. **Take (pop/alt)** 11 p.m. free

**MEET/TA** Seth Thompson (Jazz) 8 p.m. free. **Edin (Jazz)** 9 p.m. free. **Edin (Jazz)** 10 p.m. free

**NEW CITY GARDEN** Mike Hill, Matt Robinson, Gilly Walker, (Jazz) 9 p.m. 10

**RAMBLER** (Jazz) 10 p.m. 10

**SHAG** (Jazz) 10 p.m. 10

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PHOTOGRAPH BY JEFFREY M. HARRIS



THU 8/11 THE SLACKERS (8PM)

## Still Rude, Still Reckless

grooming after almost 25 years, New York City's *Slackers* are one of only a handful of third-wave ska bands to make it to the 2000s. Where other bands of the generation proved too preciously to last, the *Slackers'* longevity is a testament to their timeless fusion of reggae, rockabilly, ska and American R&B. It's a laid-back hybrid that fires over New York's Raggaion city with "Jamaican rock and roll." Catch the *Slackers* at the Higher Ground Showcase Lounge in South Burlington on Thursday, November 12, with the *Slackers*.

**SWEET HELL'S CAFE, Pizzeria**  
Amesbury (over) 8 p.m. Free. Free  
and Pizzeria (over) 8 p.m. \$5  
**WILDFIRE BAR** (over) 8 p.m. \$5  
(over) 7:30 p.m. Free

**stone/slingshot area**  
**MOOSE PLACE, Happy Hour**  
Moose (over) 8 p.m. Free

**mad river valley/**  
**waterbury**  
The Corner (over) 8 p.m. Free  
Public (over) 8 p.m. Free

**THE RESERVATION RESTAURANT**  
& **TAP ROOM** (over) 8 p.m. Free  
(over) 8 p.m. Free

**middlebury area**  
**31 MAIN AT THE RESERVE** (over) 8 p.m. Free  
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**northeast kingdom**  
**ALPINE'S WEDNES** (Round for  
 Sound) (M-F) 8 p.m. free

**outside vermont**  
**HAIRBAND** (Norfolk) (M-F) 10  
 p.m. free

## SUN. 15

## burlington

**ARTWORK** (Vermont) (Saturday  
 Lunch) 11 a.m. (free)  
 (jazz) (open) (M-F) 10 p.m. free

**FRANKIE & KYLE** (Vermont)  
 (jazz) (open) (M-F) 10 p.m. free

**THE OUTRIDER** (Vermont)  
 (jazz) (open) (M-F) 10 p.m. free

**HAIRBAND** (Norfolk) (M-F) 10  
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THU (V FRANKIE COSMES) (M-F)

**Short and to the Point** Greta Kline, aka FRANKIE COSMES, writes really short songs. For example, "Heads," from her forthcoming EP *Pe Me Me*, is a dose of beach-sun indie pop that clocks in at 47 seconds. But owing to her chirpy melodic style and knack for efficient, introspective wordplay, Kline packs plenty of catchy hooks and creative licks into her sleek mini-songs. A full-band version of Frankie Cosmes plays Antikoff in Burlington on Thursday, November 12, with all bands and local paper CACTUS.

## WED. 18

## burlington

**ANTHONY** (Vermont) (Wednesday)  
 (jazz) (open) (M-F) 10 p.m. free

**CLUB HETEROSEX** (Vermont)  
 (jazz) (open) (M-F) 10 p.m. free

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 (jazz) (open) (M-F) 10 p.m. free

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# Unruffled

"Feather & Fur: Portraits of Field, Forest & Farm," Great Hall BY MEG BRAZILL

**T**he Great Hall in Springfield embraces its purpose as a public art space with "Feather & Fur: Portraits of Field, Forest & Farm." The exhibition by nine regional artists includes representational works depicting birds of prey, domestic fowl, farm animals and the wilderness that remains in even the most domesticated lands.

An exhibition designer Nina Jensen put it in a statement about the show: "One of the goals of this new exhibit is to move a sense of wonder and awareness for animals and nature... The portraits convey a poetry and beauty that are part of the animals' story."

Two acrylic paintings by Plainfield artist Adelaide Tyrrol dramatically anchor the space, and the exhibit. A raptor occupies the down sky and fills the 30-by-8-foot canvas in

Tyrrol's "Morning" at one end of the hall. At the opposite end, her 10-by-6-foot "Prey and Predator" captures a hawk in flight diving toward its prey—a mouse scurries

afraid across its foot. Tyrrol painted the hawk and mouse on a grid, like pixels on a chessboard.

These paintings in particular take advantage of the 14-foot-high walls in this expansive art space, which measures 150 feet long and 45 feet wide. Tyrrol fills each canvas with an image and, in so doing, suggests the monumental role that even the smallest creature plays in the natural world.

Although Tyrrol's works are large, they don't dominate the exhibit. Instead, they introduce a sense of calm, of natural order. These paintings, along with other works on display, speak to both the beauty and beautyfulness of nature—and underscore that the life cycle of every living thing is finite.

The Great Hall can be entered from either end, each option offering the viewer a different ordering of art perspectives on the exhibit. Located near one entrance, Springfield artist James Townsend's painted-wood sculpture "Fig" (57 by 26 by 26 inches) and his paintings are abstractions in an otherwise largely realistic show, but his subjects are sufficiently recognizable to provide an interesting counterpoint rather than a jarring anomaly.

"Fig" is roughly carved, its angles forming a 3D cubic composition. The animal stands on a painted wooden box, like a winner at the state fair. Painted in various complementary pastel colors, the sculpture has no mobile competing for attention with Townsend's paintings. Of these, "The Bays," a 43-by-45-inch oil, is the most successful. The subject, a pair of cows, is painted in multiple expressive shades. Successive layers of paint add texture, from smooth and shiny to the canvas.

The title and subject of the 16-by-16-inch oil painting "Boonie Chorus Line" make a lasting impression. The artist, Donna Ellery of McIntosh Falls, depicts rice cows in a hump, seemingly at the ready with their hooves flared. The very composition is endearing yet not cutesy. Ellery's strong technique is evident in the evocative sky and rustled grass, which she renders with great visual sensitivity and little flourish.

In her artist statement, Ellery writes that she has recently returned to painting in the Dutch-American tradition,

TYROL FILLS EACH CANVAS  
WITH AN IMAGE AND,  
IN SO DOING, SUGGESTS  
THE MONUMENTAL ROLE THAT  
EVEN THE SMALLEST CREATURE  
PLAYS IN THE NATURAL WORLD.



"Prey and Predator" by Adelaide Tyrrol.



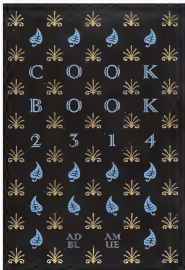
"The Bays" by James Townsend

in which she was trained beginning at age 9. Her 16-by-32-inch oil "Great Horned Owl" is arresting, depicting the bird against a dark night sky. Ellery combines an impressionistic style with the rich, dark palette and quality of a 17th-century Dutch work, and she commands both.

Another magnificent bird of prey, a horn owl, appears in strikingly intimate detail in the oil-on-gum prints of Jennifer McIlhenny, a Los Angeles-based photographer.

"Farm Boy," a 40-by-54-inch oil on canvas by Carolyn Rene Black, brings a human into the scene. A boy driving a small tractor through a field is central to the landscape, yet he is dwarfed by a cascade of rolling hills behind him and open farmland to the foreground. Black emphasizes different aspects of the scene using, for example, a thicker brush for the clouds and scratches in the paint to evoke harvested crops.





## 'Speculative Biology'

The future may be filled with wondrousity, but at least there will be fantastical animals and a new cuisine built around them. "Speculative Biology" at Autsenger Gallery in White River Junction features Adam Black's Cookbook 2034, an artist book filled with recipes for eating the peculiar critters of the future. Black, who is education director at AWA Gallery in Lebanon, N.H., notes that his inventive culinary exercises "provide a snapshot into one survivor's experience, and



his attempts to restore humanity to our future selves through eating and food." Shown alongside the cookbook are drawings by Laiba Eustace, a debut exhibitor that includes "dies with life, dissolves and marooned space explorers," rendered with intricate detail. Eustace is an art instructor at the Richmond Middle School in Haveret, N.H. Through December 3, Perseus, cover of Cookbook 2034 by Adam Black and "Polaris's Upfold" drawing by Laiba Eustace.

### CHITTENDEN COUNTY SHOWS '6, 7/25

**JOHN D. LONG** 1944 Being caught at work in his outdoor world. Through to weekend 20. Info: 555-5556. Music Works in Shelburne.

**SHAPESHOOTER GALLERY:** Works in a variety of mediums by Shoshone Craft School teachers and staff including Royal Sells, Lancer Sells, and Sage Turner. Artworks. Through December 1. Info: 555-5555. Shoshone Craft School.

**NEIGH ARTISTS GUILD:** Twenty artists share photos of their recent work in a group exhibition. Info: Through February 3. Info: 555-5555. Second St. Middle Museum in Shelburne.

**ROBERT CHARLES:** "New directions in Post-Ad 'Painting' set and acrylics on canvas by the Kentucky artist. Through 10. Info: 555-5555. Core Art. Chapel Community Center.

**"SHADES OF BLUE"** Works by more than 30 Vermont artists, including photography, painting, stained glass, and collage. Through December 21. Info: 555-5555. Vermont Art Center.

**WISCONSIN OF LAKES CONTEMPORARY DESIGN:** Local landscape paintings by Carolyn Williams, Helen Rogers, and Darlene Ellis. Info: by Atlanta Schmitt and Kelly Smith. Info: 555-5555. Through December 30. Info: 555-5555. Lakeside Zions Gallery in Shelburne.

### burry/montgomer

**ALBERTO PULGARIN AND JESSIE CARROLL:** "Interface" abstract sculpture installation. Info: 555-5555. Info: 555-5555. Through December 10. Info: 555-5555. Second St. Gallery in Montpelier.

**JANET MOCHIZUKA:** Photo, tape, and video elements of form, color, and text. Through to weekend 26. Info: 555-5555. Joseph Public Library in Montpelier.

**JONATHAN HARTMAN:** "New directions" new abstract paintings by the artist. Info: 555-5555. Info: 555-5555. Through December 10. Info: 555-5555. Second St. Gallery in Montpelier.

**MARK LORRA:** Photo, video, and tape. Through November 30. Info: 555-5555. Horse Head Books in Montpelier.

**OUTSIDER ARTS CENTER:** Works from nine self-taught artists associated with Green Mountains and Community Center. Info: 555-5555. Info: 555-5555. Through December 10. Info: 555-5555. Second St. Gallery in Montpelier.

**PHYLLIS CHASE:** Life in Vermont, landscape, and portrait photography by the Montpelier-based artist. Through December 10. Info: 555-5555. The Green Art Gallery in Lamoille County in Montpelier.

**ROBERT HAROLD BRUNNELL JR. AND EDWARD KARL:** New works in landscape, nature, and abstract art. Info: 555-5555. Info: 555-5555. Through to weekend 11. Info: 555-5555. The Wood Library in Montpelier.

**SHAWN WILKINSON:** Photo, video, and tape. Info: 555-5555. Info: 555-5555. Through November 30. Info: 555-5555. Montpelier Senior Activity Center.



### ‘Collecting and Sharing’

Firebriar and John T. Kirk have worked together as collectors, and they have maintained a relationship with Darmstadt's Heide Museum of Art for nearly 50 years. The exhibition showcases the breadth of the Firebriar-Kirk acquisitions, featuring early American decorative art (such as chairs and vases) by unknown makers, as well as a dazzling roster of blue-chip artists that includes Bernd and Hilla Becher, Joseph Beuys, Mike Kelley, Ed La Witt, Catherine Opie, Elizabeth Peyton and Andy Warhol. Presumably as not dissimulating, the approximately 140 works have been arranged in seven categories: Portraits, Windows/Goods, Marks, Maps, Geometries and Surfaces. Through December 6. A collectors' talk in Tuesday, November 12, at 12:00 p.m. *Pictorial: "Landscape: Kennedy II" by Warhol*

✉ **VICTORIA PATRICK DOLANSKI** *Teach/lyricist*  
 at [vpdolanski@gmail.com](mailto:vpdolanski@gmail.com), and *lyricist* toward events  
 exploring relationships of humans and nature.

Description: Friday November 20 3:30pm Through  
 November 20 6:00 100-444-4811 ext. 200. Email  
 B. HART Library Bookend Catalog in Portland

**WOMEN OF NOBILITY: TRAILBLAZERS AND  
TOWNGRADES** (Phyllis Cole, documenter,  
and guests) considering the women  
who were "first" from the first days of U.S. early  
settlement to the first women in the Corps of  
Cadets and co-edited women's historical fiction. **Thurs**  
**December 31, 10-11:45 AM** @ **2nd Avenue Museum &  
History Center** on **Second Avenue** only on **North End**

where  $\delta_{ij}$  is the Kronecker delta

**THIS LEGACY COLLECTION:** Landscapes painted by 25 living and 15 non-living artists that reflect the legacy of museum namesakes and artists John and Mary Roper. Through December 30, 2008.

**OF WORLDWIDE EXHIBIT**—First annual event displays need to be created by community members and date for June 30 at 11 a.m. and 11 p.m. to be held at the city's education center, 1000 S. 1st St. Tickets are \$5. For more information, call 302-233-1232. Ryan Memorial Gallery is at 1000 S. 1st St.

**ELLEN GILANTER:** "Curios Pinot" collected old paintings created by aquatic life. Through November 30 info: 202 38 98 OceanMountain Fine Art Gallery at 30 Ave.

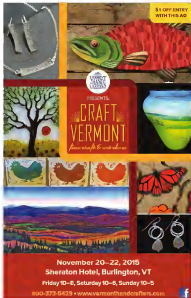
**PRINTED, I WORK ON PAPER:** Two- and three-dimensional works by 11 artists including Kiki Smith, Leonardo Drew and Burt Brinich that dissect and space in interpretive dialog architecture, objects and narrative. Through November 22, info: 258-6158. Modern Gallery, Center for the Arts.

**SABINE TEMPESEN:** *The World Grows to a Certain* highly celebrates paintings, sculpture, objects and an off-the-rational world. Through *Greenhouse II* July 2012-2012. Openings at West Branch Gallery in Miami.

**GROUP PHOTOGRAPHY SHOW** Photographs by Lauren Bagella, Chris Gaffney, Hans Laffer, Brian Brink, David Turrey, Peter Vigneri, Patterson Robinson, Robinson and Sue Robinson. Through 6, vendors 23, 10a-6:30, \$4.00. The L. in: C&M, 1 Jefferson.

► **PHILIPPA CARROLL**, MFA, shows a collection of landscape paintings inspired by expeditions to New Mexico and Vermont. **GalleryLife, Toronto** November 12, 3 p.m. Through November 21. Info: 416-440-7405. [julia.sart.com/magaz/GalleryLifeToronto](http://julia.sart.com/magaz/GalleryLifeToronto)

**51755 ARTS PHOTO CD-OP** Images from 35 dedicated photo parts of the monthly phasing calendar, mostly through Janus p.4 info. \$10.00  
 From [delia@bluewin.ch](mailto:delia@bluewin.ch)



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## CALL TO ARTISTS

### OPEN SOLICITATION ARTS & WRITING AWARDS

Mount St. Vincent College invites artists and writers to submit work for its annual awards. The awards are open to all artists and writers, regardless of age, gender, or ethnicity. The awards are open to all artists and writers, regardless of age, gender, or ethnicity. The awards are open to all artists and writers, regardless of age, gender, or ethnicity.

### DAILY PLANET EXHIBITS

Artists are invited to exhibit their work for a 10-day period. Please contact the Daily Planet Exhibits at 410-521-1000 for more information.

### WINTER ANNUAL LAUREL

Laurel is a yearly exhibition of art by students of Mount St. Vincent College. The exhibition is held in the Laurel Room of the college.

### THE FIRST STEPS NEW

Members of the First Steps New program are invited to exhibit their work at the gallery. The gallery is located at 1000 Chestnut Street.

### THE CHALLENGE AT LEARN

Learn is a yearly exhibition of art by students of Mount St. Vincent College. The exhibition is held in the Learn Room of the college.

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### SEEKING PREGNANT WOMEN FOR SMOKING STUDIES!!!

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**FOOD DRIVE**  
Collecting non-perishable food items high in protein, like soups, casseroles, etc.

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10am - 4pm at these locations:  
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**VERMONT FEDERAL**  
BANK OF VERMONT

**Hosted by:**  
**COSTCO**  
WHOLESALE

Chesler, through December 31, 10am-5pm  
Chesler, through December 31, 10am-5pm

### manchester/bennington

**DOUGLAS FREEMAN** "The Art of the Page" is a series of paintings by the artist, which are displayed at the gallery.

### roanoke/roanoke

**NOVEMBER 10-12** "The Art of the Page" is a series of paintings by the artist, which are displayed at the gallery.

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### manchester/bennington

**NOVEMBER 10-12** "The Art of the Page" is a series of paintings by the artist, which are displayed at the gallery.

### outside vermont

**CAROLINE HENRY** "The Art of the Page" is a series of paintings by the artist, which are displayed at the gallery.

### COLLETTES AND SHARON THYRE

**COLLETTES AND SHARON THYRE** "The Art of the Page" is a series of paintings by the artist, which are displayed at the gallery.

### CHRISTIAN WILSON

**CHRISTIAN WILSON** "The Art of the Page" is a series of paintings by the artist, which are displayed at the gallery.

### VOLUNTEERS OF COLOR

**VOLUNTEERS OF COLOR** "The Art of the Page" is a series of paintings by the artist, which are displayed at the gallery.

### GEORGE D. CORRELL, A MURKIN

**GEORGE D. CORRELL, A MURKIN** "The Art of the Page" is a series of paintings by the artist, which are displayed at the gallery.

## movies

**Spectre** ★★★★★

centrally, the three kinds of movies that have always interested me the least are the those about which other filmmakers get worked up the most. comic-book adventures, the Star Wars series and James Bond films. That is, until Daniel Craig entered the picture.

For a brief shining moment — which may already be over — these films became more than gimmicky cartoons. The four films in which Craig has played GUT have possessed something close to gravitas. Sacrificing none of the fun, they've added an existentialist dimension to the half-century old series by giving us a character who is not only evil but the access and realisation of one.

I love the way director Sam Mendes took a moment in *Mykiss* to have James Barden's character remind the agent that he's "barely held together by your pills and your drink." Likewise, in *Spore*, David Tennant is a doctor who sedes how much he drinks with a matter of fact "too much." Maybe it's because I'm approaching the edge of middle age, but the film is enhanced for me by the admission that all this isn't to ease the bond, it's to ease you.

Every time this band shares a bed you've known feel pain they didn't use to. After he endures a rattled tumble to the bottom of a building, smoking around him — a

he does in the intervals opening sequence of *Spectre* — every point and minute will scream for war. You can see it in his eyes. They reflect Bond's fast approaching fate-alien invasion.

The agent is threatened from two sides in this Jack outing. On one side is the next generation of MIs, represented by a security up and comer known as C (Andrew Scott), whose agenda includes a plan to replace donald O against his will. On the other side is a life O acquaintances with donald. Mycroft (Oscar Harris) and Q (Sia White) sit front up with our hero to clear his career trajectory.

On the other side is the shadow organization SPECTRE, which is based in Rome and orchestrates much of the world's crime, masterminded by a soft-spoken madman named Franz Oberhauser (Christopher Walken) who goes way way back with Bond. I mean way. Oberhauser has an evil plan to steal everybody's personal information and tell them all about it while controlling him at his lair in a Marooned mutant crater. OK, so the part with Walken is a tad overdone, the film a whole messier.

Indeed, Bond has a full plate — keeping his job saving the world, deciphering a series of FBI, overseas and, in the picture's second half, falling in what looks very much like real



**EMERSON'S FLASHLIGHTS** The color magazine for one of the most successful brands of industry in movie history is now on a grade that no magazine has ever seen.

love with a French psychologist. Mathilde Swann (Les Seydoux) is the ultimate Bond woman: gorgeous, super-smart and good with a gun. She even talks Bond into taking his morning dirty

Scripted by John Logan, Neil Purvis, Robert Wade and Joe Eastersworth, *Spies in the House* is a running time of nearly two and a half hours. That's ample time for the running through exotic streets, staying safe and out of police's reach as a light in a policeman's lamp and seeing Anton Marmas – not to mention making countless allusions to previous Bond films. While completely lost on me, there should prove fun for longtime fans in cost.

WE CAN slip into that too, until now! The jury is still out. The Internet Movie Database lists his participation in the another *Bad 25* as "unconfirmed." Minder agrees to direct as "unconfirmed" and the movie's projected year of release is unknown. The actor has stated for the record that he'd rather "dash my wrists" than play Bond again. For now, all we can say for sure is that, if he doesn't, it'll be a shame: An Early Simon-seg almost 60 years ago. "Nobody's done it better."

**PIERRE KILBOURN**

### Suffragette ★★★

**T**he problem with historical "issues" movies is that everyone already knows who won, which can promote a certain retrospective smugness. ("Billy Eichengreen? How could they really think that granting women the vote would be a disaster?") To create a compelling story instead of an opportunity for self-congratulation, the filmmaker needs to immerse us in the historical context, to show us why the controversy was so controversial, and perhaps how it still resonates today.

Lincoln? Schuss observed that with a fight, uncommitted, down on leaders and their strategy — essentially both were per se procedures. With sufficient, director Sarah Green and writer Alia Morgan (in *Star Trek*) take a different tack. Set in 1812, the year that Britain's suffragettes began racing to violent protest, it concerns not movement leaders but "lost leaders" (as the hand holding: *misconducting* not skills) and *Dead Souls* (human form). Emancipation, the film, is set on time against a few moments of *allegory* in a phony story. The only *feature* in the film is to be a *spirit* *solidarity* in our *British* *protestant*, 24-year old *bandwidth* *weak* *Mead* *Wills* (Corynne).

Perhaps on watching class women in stead of their more privileged counterparts, all too often, we get a false view of the suffragette movement and, for a while, that choice serves the film well. Anyone who thinks the move-



**ADDITIONAL EDUCATION:** Ferguson plays a laundry worker who finds himself slowly realizing he is the woman's suffering incarnated in George's period pants.

use it was driven by generalized middle-class wives with political aspirations will get a searing rebuke when Mond offers her baring testimony to a parliamentary committee. Her tale of hard labor from an early age, minimal schooling, occupational hazards and low pay might reveal young women of Thatcher's from the *ragged* thicket — it has a central agency that history knows women by lack. And Ideologues with the same logic with beautiful thoughtfulness showing us a young woman just starting to realize she might have options beyond diligent toil and resignation.

that *Boys n' Girls* means military-grade that degree of emotional injury upon. While the scenes of street violence and prison life are harrowing and harrowing, a strong narrative arc is lacking, and the characters remain underdeveloped. Anne Marie Dahl brings up to the role of the worker who makes shoes in *Shoe*, but we learn only bits of her own story like an *Iron Horse* Carver, as a book making pharmacist, remains mostly a slant of observation. Brendan Gleeson plays a role designed to humanize the antagonists: a conflicted policeman in *Insult to Injury* assigned to root out the soldiers. But, while we see his somewhat

## REVIEWS

Alas, we never learn much about his own attitudes toward women or how they might be changed.

Indeed, the film never goes far enough in juxtaposing the cultural attitudes that make the light for women's suffrage distant from the light for working-class men's suffrage — which was still ongoing at the time. Gervino milks the politics of Mendel's literal separations from her child but the laws that give custody to her husband might as well be random, disconnected decrees from on high.

Of course, from Mizuki's perspective, they pretty much are. By focusing on a "Just not there," she acknowledges the wide void of a *farashi* for one person's story of empowerment. At times, it's a stirring story; it others, that note of retrospective serenity seeps in. So many details get occupied by Alexander Dreyfus's swirling maw, who constantly reminds us we're seeing an uplifting struggle for liberation. And the totality of it read and has fellow workers in love in murky compositions that remind us the same in *seeing*, *seeing*, *seeing*.

Supporters and critics reacted as that to some parts of the world women still cover their faces. Viewers would do well to remember that — and perhaps, too, to give some thought to why corsets still matter, given that so many of those who take it for granted today don't use it. Nothing to be sorry about there.

DAVID L. HARRISON





# LOCALtheaters

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42 South St., Jamaica 1000, Jamaica, NY 11435, bigpicturetheater.com

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Bridge of Spies  
12/12/13

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Box 108, Mountville 19381, PA 19381, blaucineplex.com

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Bridge of Spies  
Common Pleas  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Common Pleas (except The  
Hotel Transylvania 2)  
[Sat. & Sun only]  
\*The Hunger Games: Mockingjay  
— Part 2 [Thu only]  
The Persepolis M. v. 12/12/13

## CAPITOL SHOWPLACE

1100 K St., Washington 20004, DC 20004, capitolshowplace.com

**Wednesday 12 — Thursday 13**

Bridge of Spies  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies (except  
Wed & Thu)  
\*The Hunger Games: Mockingjay  
— Part 2 (Wed only)  
\*The Hunger Games: Mockingjay  
— Part 2 (Thu only)  
\*The Hunger Games: Mockingjay  
— Part 2 (Fri only)  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## ESSEX CINEMAS & THEATRE

21 Essex St., New York 10002, NY 10002, essexcinemas.com

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The Lorain 2  
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— Part 2 (Thu only)  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

The Lorain  
Bridge of Spies  
Bullseye  
Common Pleas [Sat. & Sun]  
The Lorain 2  
\*The Hunger Games: Mockingjay  
— Part 2 (Thu only)  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## MAJESTIC 10

300 Madison St., New York 10017, NY 10017, majestic10.com

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Bridge of Spies  
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Common Pleas  
Hotel Transylvania 2  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

The Lorain  
Bridge of Spies  
Bullseye  
Common Pleas  
Hotel Transylvania 2  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

The Lorain  
\*The Hunger Games: Mockingjay  
— Part 2 (Thu only)  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## MARQUIS THEATRE

Mar. 11, Manhattan 10011, NY 10011, marquistheatre.com

**Wednesday 12 — Thursday 13**

The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Schedule not available  
at press time  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## MERRILL ROXY CINEMA

200 Madison St., New York 10017, NY 10017, merrillroxy.com

**Wednesday 12 — Thursday 13**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Bullseye  
Common Pleas  
Hotel Transylvania 2  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## PALACE 9 CINEMAS

300 Madison St., New York 10017, NY 10017, palace9.com

**Wednesday 12 — Thursday 13**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13



\*New York Film Festival Series  
[Sat. & Sun only]  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## PARAMOUNT TWIN CINEMA

300 Madison St., New York 10017, NY 10017, paramount.com

**Wednesday 12 — Thursday 13**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## THE SAWDY THEATRE

100 N. 1st St., New York 10002, NY 10002, sawdytheatre.com

**Wednesday 12 — Thursday 13**

Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## STOWE CINEMA 3 PLEX

100 N. 1st St., New York 10002, NY 10002, stowecinema.com

**Wednesday 12 — Thursday 13**

Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## SUNSET DRIVE-IN

100 N. 1st St., New York 10002, NY 10002, sunsetdrivein.com

**Wednesday 12 — Thursday 13**

Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

## WILSON THEATRE

100 N. 1st St., New York 10002, NY 10002, wilsontheatre.com

**Wednesday 12 — Thursday 13**

Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

**Friday 13 — Thursday 14**

Bridge of Spies  
Bullseye  
Common Pleas  
The Lorain  
The Lorain 2  
The Lorain 3  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13  
The Persepolis M. v. 12/12/13

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NEW VIDEO!



NOVEMBER 12, 2013  
Guests at Hotel  
Lumina's kick-out  
Wed. About Vermont  
game, drink and  
eat, today featured on  
left, more, fish and  
honey — including  
more to do.

sponsored by:





**SCHOOL LUNCHES AROUND THE WORLD**

**FRANCE**  
 BOWL OF SOUP  
 ROUND HAMLET  
 TOMORROW I'LL BE BACK

**ITALY**  
 REMEMBER THE SPAGHETTI? IT'S NOT SPAGHETTI, IT'S SPAGHETTI

**CANADA**  
 IT'S JUST LIKE AMERICAN LUNCH, BUT THE SPAGHETTI ISN'T SPAGHETTI

AND OVER HERE AT HQ -

**GIRL BOWSER**

TO THE POINT  
I'M A QUEEN  
TO HAVE THAT  
SPINNING WHEEL

IT IS MY  
WHEEL

IT IS PROBABLY  
NOT WISE

WHY NOT  
DURING  
THE WHEEL  
SPINNING

AND A GIRL  
BOWSER, THAT  
ONE COULD  
OUT WITH THE  
WHEEL, THAT  
WHEEL

IT IS MY  
WHEEL

IT IS MY  
WHEEL

IT IS MY  
WHEEL

IT IS MY  
WHEEL

## CALCOKU &amp; SUDOKU (PC-7)

DISPUTES: The full costs of Obeseplundation are to reimburse me for my enormous charges in 1,000 plus \$5 million in my name for her judging services, plus a bowl of milk's with the green ones removed for genitaly.

**DAMN ARBITRATION CLAUSES!**

# CHASING SHADOWS



See below for details.

Tickets to Warren Miller's "Chasing Shadows" on December 2 & 3 at the Town Hall Theater, Middlebury and December 4 at the Flynn Center, for the Performing Arts, Burlington



# L.L.Bean

Visit [sevendaysvt.com/warrenmiller](http://sevendaysvt.com/warrenmiller) to enter!

FRANK KRAUSE

# DEEP DARK FEARS



WHEN I'M SHAVING  
MY LEGS,



AND I GET TO THE TIGHT  
TENDON BEHIND MY KNEE,



I WORRY I'LL NICK IT  
WITH MY RAZOR,



AND THE MUSCLE WOULD  
ROLL UP LIKE A WINDOWSHADE.

Have a deep, dark fear of your own? Submit it to cartoonist Frank Krause at [deep-dark-fears.bumblebee.com](http://deep-dark-fears.bumblebee.com) and you may see your musings illustrated on these pages.

## RED MEAT

from the cartoonists of

Max Cannon

I thought... did the police make  
hurry to investigate the whole  
apartment complex... because



I thought... maybe they came  
to check... though I can't believe  
they would do it for the police



I thought... that probably  
wasn't the right way to do it



## THIS MODERN WORLD

by TOM TOMORROW

### G.O.P. DREAM DEBATE



KAZ





## Scorpio

DEPT 20-912M 21









# Sanders Sound Off

A BERNIE SANDERS  
IMITATION CONTEST

It's a yuuuuuuuge  
opportunity!

DEADLINE THIS FRIDAY!

## Who does Bernie better — Larry David or James Adomian? How about... YOU?

We want to hear your best Bernie impersonation! Call Seven Days and leave a "message" for America. You can talk about billionaires, underwear, the media, health care, Nicaragua, whatever.

The top 1 percent will be featured on the Seven Days website. Winners in the categories listed can select from our growing collection of Bernie-themed schwag!



### CATEGORIES

- Most accurate
- Most creative
- Most entertaining

### RULES

- Please keep the message to two minutes. No filibustering, please.
- You must provide a name and contact info in order to win prizes.

### DEADLINE TO ENTER

- Friday, November 13, at 5 p.m.

# CALL NOW!



# 1-385-645-3732\*

\* is dedicated phone line is secure, even though it's not in the PG2

# AMAZING! DELICIOUS! CAN I HAVE SECONDS?

If these are the kinds of thing you want to hear at Thanksgiving, we can help make that happen! Our shelves are loaded with scrumptious seasonal foods, great deals on feast essentials, and every ingredient you might need to make your table sparkle!

## November Sales

Organic Yukon Gold Potatoes	\$4.99/15 lbs
Organic Celery	\$2.49/bx
Organic Lemons	99¢/ea
Eco-grown VT Fresh Cranberries	\$4.49/18 oz
Pomegranates	\$1.99/ea
Field Day Organic Broths	\$1.79/32 fl oz
Arrowhead Mills Organic Herb Stuffing	2/\$5/10 oz
Farmers Market Organic Canned Pumpkin	2/\$4/15 oz
Woodstock Organic Cranberry Sauce	2/\$5/14 oz
Wholly Wholesome Pie Shells	\$3.99/14 oz
Field Roast Hazelnut Cranberry Roast	\$17.99/ea
Maple Brook Ricotta	\$3.39/16 oz
Cranberry Wensleydale	\$10.99/15

*Produce also good through 10/31, all other sales good through 11/1*

## Rosemary Cranberry Compote with Ricotta

Zest & juice of 1 orange	12 oz fresh cranberries
1 apple, cored and diced small	Zest of 1 lemon
1 sprig fresh rosemary	16 oz fresh ricotta
1 1/4 cup brown sugar, divided	Maple-glazed toasted nuts

Combine orange zest and juice, apple, rosemary, 1 cup of brown sugar, and cranberries in a medium saucepan, bringing it to a simmer and stirring gently until sugar is dissolved. Cook, stirring occasionally, until cranberries have softened and begin to burst, about 15 minutes. Remove rosemary, let cool completely and then refrigerate until needed. Combine ricotta with remaining brown sugar and lemon zest in small bowl. To assemble, fill bottom 1/3 of wine glass with cranberry compote, top with an equal amount of sweet ricotta, and garnish with maple-glazed nuts. Serve either alone or with shortbread.



**healthy  
living**  
Market and Cafe